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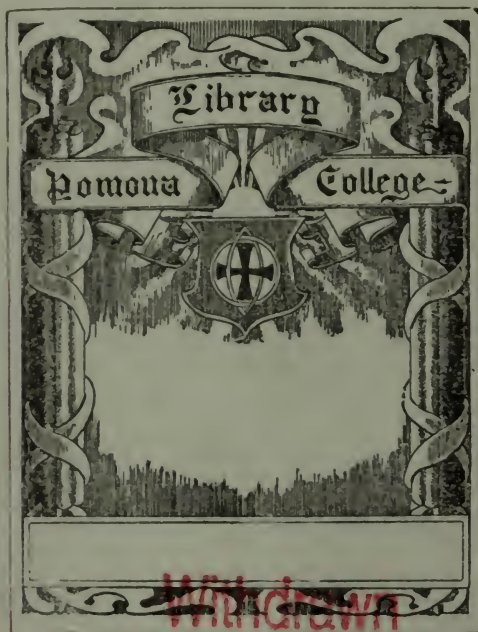
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BY

OTTO JAHN.

TRANSLATED FROM THE GERMAN BY PAULINE D. TOWNSEND.

With five Portraits, and Preface by George Grove, D.C.L.

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# MUSICAL DICTATION

A PRACTICAL GUIDE

FOR MUSICAL STUDENTS

BY

FRÉDÉRIC LOUIS RITTER,

Mus. Doc.,

AUTHOR OF "MUSIC IN AMERICA," "MUSIC IN ENGLAND," "HISTORY  
OF MUSIC," "MANUAL OF MUSICAL HISTORY," ETC.

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# MUSICAL DICTATION.

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## INTRODUCTORY REMARKS.

EVERY musician who has had classes in harmony under his charge has, no doubt, made the experience that students, when even endowed with only an average degree of talent and application, can be taught to harmonize with a good deal of correctness either a given bass or a melody; making, at the right places, use of modulations, suspensions, passing notes, etc. Nay, some even will become able to master with a certain facility the different species of simple counterpoint in two, three and four parts. But in all these tasks they can hang on the leading strings of certain fixed rules.

The case becomes, however, quite different when those leading strings are loosened, and students thrown on their own resources, that is, obliged to invent a melody with a suitable harmony. Although most of them may have acquired facility in working out their examples in harmony away from the pianoforte, they now, in order to find a simple melodic motive, become the slaves of the keyboard; and it also causes them the greatest trouble to write down correctly the melody they have picked out on the keyboard. But the trouble increases when such a melody has to be provided with a suitable natural harmony. All that they had previously learned about harmony seems to desert them now at once: they find themselves utterly at sea.

I have almost invariably found that even able pianoforte or vocal students, well-grounded in the rudiments of music, when asked to write down from memory the melodic passage of the first bar only of the simple piece or song they have just been playing or singing for me correctly by heart, can absolutely not do it: to fix the respective pitch of the different notes of the melodic passage, and especially the division of time, presents unsurmountable obstacles to them.

Having had ample opportunity to make the closest observations regarding all those shortcomings on the part of musical students, and being desirous to help in removing them, I have concluded, after practically testing its usefulness, to work out this method of musical dictation. I became convinced that in



order to strengthen the musical memory in the right direction, and teach students to *think* musically, they ought to possess the faculty of writing down correctly all they are able to play or sing correctly by heart; and this faculty can be acquired by means of musical dictation; in this way the musical sense becomes sharpened, the more delicate shades of time, rhythm, the cut of the melodic motive and its expansion into phrases and periods will be impressed upon the mind more vividly and more distinctly. The melody, which now lingers in the mind like an indistinct shadow of divers sounds, will by means of this method, when well mastered, take definite shape, and at the desire of the musical student can be fixed upon paper in visible characters.

I am convinced of the fact that this course of musical dictation, when closely and rationally connected with the general course of musical education, will also help to form more intelligent, more appreciative listeners: a wealth of characteristic beauties, contained in a fine composition and which formerly escaped them entirely, will now be revealed to them, for they have acquired *the art of listening* in the right manner. This surely will be a great gain.

I have worked out this method with a double purpose: *Firstly*, to teach musical students to become able to write down correctly, after hearing *once*, any melodic phrase or period of vocal or instrumental music; or, if required, the entire piece they are able to play or sing by heart, and especially to enable them to fix their own melodic thoughts. *Secondly*, to teach the general laws that lie at the foundation of all musical forms, to show the formation of motives and their expansion into periods, and also in this way to excite those especially gifted with melodic talent to self-production. Anyone who has had experience as an instructor of harmony and composition knows, no doubt, how difficult it is to initiate students into the complex melodic and harmonic forms of instruction of a musical composition, or to teach them how to analyse rightly such forms.

I believe that by means of this method of dictation, not only students in composition, but also pianoforte players, to whom the formal construction of pieces is on the whole a *terra incognita*, can be taught to gain the power of seeing into the principles that govern the construction of a musical work, small or large.

I have divided this course into two Parts: the first consists of monodic, or single-voiced exercises; the second, of exercises based on harmony. Each Part is calculated to occupy one school-year's time.

The first Part may be taken up by any instrumental or vocal student who is well acquainted with the value of the notes and rests. Anyone who will devote to these dictations only ten minutes of each of the regular two weekly lessons, will soon

become aware of their advantages. While, on one hand, this course of study will serve as a welcome recapitulation of things learned in former lessons, making clear that which the often slovenly manner of committing to memory failed to do ; it will, on the other hand, afford students an interesting and intellectual recreation.

I have written the greater number of the exercises of this first part within a moderate compass, suitable to an average voice if required. I endeavoured to proceed gradually, from simple forms to more difficult ones. I have also limited the length of the exercises up to No. XI. to phrases of two bars. I found that it would tax the receptive powers of students too much by presenting additional new matter in too extended examples.

The necessary explanatory directions and theoretical definitions are given in connection with each separate exercise on which they bear. I have endeavoured, as far as it lay in my power, to give of each subject contained in this part as clear and concise a theoretical definition as possible. Students when facing new things are not yet prepared to take in with complete understanding learned theoretical dissertations ; the matter must be presented to them in a simple, lucid, manner.

Although I am aware of the fact that a certain form of musical dictation is used in connection with vocal instruction in the Paris Conservatoire and in some other institutions, I am sure that the matter has never yet been worked out into such a systematic course of instruction as I have done here ; and I trust that in this form it will prove interesting and instructive to those students who may seek enlightenment on the subject of which this work treats.

VASSAR COLLEGE, *June*, 1886.

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NOTE.—*This Work can be advantageously used by two fellow students dictating alternately to each other in the absence of a teacher.*



# PART I.

---

## EXERCISE I.

ARRANGEMENT OF NOTES AND RESTS INTO MEASURES; THE  
DOT; THE TIE OR BIND.

---

[NOTE.—In this Work the notes are named after their value, thus: whole note (semibreve), half-note (minim), quarter-note (crotchet), etc. The corresponding rests are similarly named.]

---

DIRECTION.—It is not necessary to write the different notes and rests included in a measure in exactly the same order as given here; other combinations being in many cases possible. Division of time, presenting to students great difficulties, must be well mastered. These preparatory exercises do not need to be played; they may be written on any degree of the scale.

DEFINITION.—The *dot* signifies that the value of the note or rest preceding it is increased by its half; the dot after a dot lengthens the first dot half its value. The *tie* or *bind* is a sign that connects two notes of the same pitch, of which the first one only is sounded.

Those small sections of a musical composition, indicated on the staff by perpendicular bars, are called *measures* or *bars*. The metrical contents (see Exercise II.) of each bar or measure is indicated by the *time signature*, placed at the beginning of the staff, right after the clef.

A. DUPLÉ MEASURE.—Write in one measure— $\text{C } \frac{2}{2}$  :—

1. One note.
2. A dotted note and a rest.
3. Two rests and a quarter-note on the third beat.
4. Two rests and a half-note on the second beat.
5. A dotted note and two eighth notes.
6. Two notes and a dotted rest.
7. Two notes of two kinds, one dotted, and a rest on last beat.
8. Three notes of three kinds, a dot, and a tie.
9. Two rests and two notes, close with a half-note.

10. Two notes of two kinds and a rest on third beat.
11. Four notes and two dots.
12. A rest and two notes of equal value.
13. Three notes of two kinds, two rests, one of them dotted, close with a quarter-note.
14. Four notes of two kinds, two rests, and two ties.
15. Two rests of two kinds and two notes of two kinds, close with a quarter-note.
16. Two notes of two kinds and three rests of two kinds, commence with a rest.
17. Two notes and two rests of equal value.
18. Three notes of two kinds and two rests, commence and close with a rest.
19. Three notes of two kinds, a tie, and a rest to begin with.
20. Four notes of two kinds, begin with an eighth rest and close with another rest.

B.  $\frac{2}{4}$  :—

1. One note.
2. Two notes.
3. Three notes of two kinds.
4. Two notes of two kinds and a dot.
5. Three notes of two kinds and a tie. ✓
6. Four notes of two kinds and two dots.
7. Two notes of two kinds and an eighth rest at the beginning.
8. Two notes of two kinds and two rests of two kinds, close with a sixteenth note.
9. One note on the second beat and two rests of two kinds.
10. Two rests and two notes of equal value.
11. Three notes of two kinds and a rest.
12. Four notes of two kinds and two rests, begin and close with a rest.
13. Four notes of two kinds and two dots.
14. Four notes of two kinds and two sixteenth rests.
15. Three notes of two kinds and a rest on second beat.
16. Six notes of two kinds.
17. Six notes of two kinds and two rests, begin with an eighth rest.
18. Two rests of two kinds and two notes.
19. Two rests of two kinds and three notes, begin with quarter-rest.
20. Two rests and one note to stand on second beat.

C. TRIPLE MEASURE—C  $\frac{3}{2}$  :—

1. One dotted note.
2. Three notes of two kinds, a tie, and a dot.
3. Four notes of two kinds.
4. Four notes and two rests.



5. Five notes of two kinds and a dot.
6. Quarter-rest and two notes of two kinds.
7. Three notes of three kinds and a rest.
8. A rest, four notes of two kinds, and a dot, commence with a rest.
9. A rest and two quarter-notes.
10. Three notes of two kinds and a rest on second beat.
11. One note and two rests, commence with a rest.
12. Five notes of two kinds, tie the first two notes and close with a rest.
13. Five notes of three kinds and two rests, commence with a rest.
14. Six notes of two kinds and half-rest.
15. Four notes of two kinds and an eighth rest at the beginning.
16. Three notes with corresponding rests, commence with a rest.
17. Four notes of two kinds, a dot after the first note.
18. Six notes of two kinds and three dots.
19. Seven notes of three kinds, tie the first two notes.
20. Three notes of two kinds, a dot, and a rest on the second beat.

D.  $\frac{3}{4}$  :—

1. Two notes.
2. Two notes and a rest on the second beat.
3. Two notes of two kinds, a rest, and a dot.
4. Two notes of two kinds with corresponding rests, close with a rest.
5. A rest, and two notes for the last beat.
6. Three rests of two kinds and two notes, commence and close with a rest.
7. Two rests and three notes of two kinds, commence with a rest.
8. Two notes of two kinds with corresponding rests, commence and close with a note.
9. Four notes and two rests.
10. A rest, three notes of two kinds, and a tie.
11. Three notes of two kinds and a dot.
12. Three notes of two kinds and an eighth rest on the second beat.
13. Quarter-rest, an eighth rest, and three notes of two kinds.
14. Five notes of three kinds and an eighth rest after second beat.
15. Five notes of three kinds, a dot, and a sixteenth rest at the beginning.
16. Three notes and two rests of two kinds.
17. One rest and one note.

18. Three notes of two kinds and a tie, the shortest notes to occupy one beat.

19. Four notes of three kinds, one note double-dotted.

20. A double-dotted rest and two notes of two kinds.

E.  $\frac{3}{8}$ :—

1. Two notes.

2. Four notes, a dot after the first one.

3. Two notes and a rest at the beginning.

4. A rest and four notes, one of them dotted.

5. A rest and a note on the last beat.

6. Two rests, and a note forming part of the last beat.

7. Three notes and a dot.

8. Three notes and a sixteenth rest.

9. Five notes.

10. Two notes and a sixteenth rest on the first beat.

11. A dotted rest and three notes.

12. Two kinds of rests.

13. Two kinds of rests, a dot, and a thirty-second note at the end.

14. Three rests of two kinds and two notes, commence with a rest.

15. Three notes and a rest at the close.

16. Three notes and two rests of two kinds, commence with a note.

17. Six notes and three dots.

18. Five notes of two kinds and two rests, close with a rest.

19. Two rests of two kinds, three notes of three kinds, a tie, begin and close with a rest.

20. Five notes of two kinds and a tie, place four notes on the last beat.

F. QUADRUPLÉ MEASURE—C  $\frac{4}{4}$ :—

1. One note.

2. Three notes.

3. Three notes of two kinds, the first one dotted.

4. Two rests and quarter-note on the third beat.

5. One rest.

6. Two rests of two kinds, and two notes on the last beat.

7. One rest and two notes of two kinds.

8. Three notes of three kinds, and an eighth rest at the beginning.

9. Six notes of two kinds.

10. Five notes of two kinds.

11. Two rests and three notes of two kinds.

12. Three notes of three kinds, one of them dotted.

13. Three notes of two kinds and two rests, an eighth rest to stand on the second beat.

14. Five notes of three kinds and two sixteenth rests, commence with an eighth note.

15. Three rests of three kinds and three notes of two kinds.

16. Nine notes of three kinds, close with quarter-note.

17. Six notes of two kinds, three rests, commence and close with a rest.

18. Four notes of three kinds, tie the first two.

19. Three rests of two kinds, two notes, and a tie.

20. Two rests, four notes and two ties, open with a rest.

G.  $\frac{4}{8}$  :—

1. One note.

2. One rest and two notes.

3. Two notes and two rests.

4. Three notes and two rests.

5. A dotted rest and two notes of two kinds.

6. Two notes, the first one double-dotted.

7. Two rests and two sixteenth notes.

8. Three notes of two kinds and two rests.

9. Three notes of two kinds, one of them double-dotted.

10. One-sixteenth note and three rests.

11. Two notes and three rests.

12. Three notes of two kinds, a dot, and a tie.

13. One rest.

14. Two rests of two kinds and one note.

15. Two rests and three notes of two kinds, open with an eighth rest.

16. Four notes and two rests.

17. Six notes of two kinds.

18. Six notes and two rests, one of these dotted, open with a thirty-second rest.

19. Five notes of two kinds, two rests, and a tie from the first to the second note.

20. Four notes of two kinds, and a dotted rest on the second beat.

H. COMPOUND DUPLÉ MEASURE— $\frac{6}{4}$  :—

1. Two notes with dots.

2. Four notes and a tie.

3. Three notes of two kinds and two rests, a quarter-rest on the first beat.

4. One rest and one note, the note having the greatest value of the two.

5. Four notes of three kinds, a tie, a dot, and a quarter-rest at the beginning.

6. Five notes of three kinds, dot the first, and tie it to the second.

7. Three notes of three kinds, dot the last, and open with two rests of two kinds.

8. A rest, three notes of three kinds, and a dot.
  9. Four notes of three kinds, one of them double-dotted.
  10. Two rests, one of them dotted, and close with a quarter-note.
  11. Five notes of two kinds and a rest.
  12. Three notes of two kinds and two rests.
  13. Five notes, one of them dotted, and a rest at the beginning.
  14. A quarter-note, a dotted eighth note, and three rests of two kinds, commence with a rest and close with a sixteenth note.
  15. Six notes of three kinds, and an eighth rest at the beginning.
  16. Six notes of two kinds, a dot, and quarter-rest on the fourth beat.
  17. Two notes of two kinds with corresponding rests, commence and close with a rest.
  18. Nine notes of three kinds, two dots, and close with a quarter-rest.
  19. Five rests of three kinds and two notes.
  20. Two notes.
1.  $\frac{6}{8}$  :—
1. Three notes and a dot.
  2. Three notes and two eighth rests.
  3. Three notes, a dot, and a tie.
  4. Three notes, a dot, and an eighth rest at the beginning.
  5. Two eighth notes and three rests, begin and close with a rest.
  6. Three rests and an eighth at the close.
  7. Four notes of three kinds, a dot, and an eighth rest at the beginning.
  8. Five notes of three kinds, a dot, and an eighth rest on the fifth beat.
  9. Four notes of two kinds, and three rests, begin with a rest.
  10. Two rests, one note, and a dot.
  11. Eight notes of two kinds, a dot, and a tie.
  12. Four notes of three kinds, a sixteenth rest, and an eighth rest at the close.
  13. Four notes, a dot, and a tie.
  14. Two notes, and three rests of three kinds, commence with a sixteenth rest.
  15. A sixteenth note, a quarter-note, and three rests.
  16. Six notes of two kinds, and three rests of two kinds.
  17. Four notes of three kinds, a tie, and two rests, commence with a rest.
  18. Six notes of two kinds, and two rests.
  19. Five notes of three kinds, two dots, and a tie.
  20. Four notes of two kinds, two rests, and a dot, begin with a rest.



J. COMPOUND TRIPLE MEASURE— $\frac{9}{8}$  :—

1. Four notes, two dots, and a tie.
2. Four notes and two eighth rests.
3. Three notes of two kinds, a dot, and an eighth rest at the beginning.
4. Five notes of two kinds, a dot, and a quarter-rest at the beginning.
5. Three rests of two kinds, two notes of two kinds, and a dot.
6. A dotted rest and three notes.
7. Six notes of three kinds, a dot, and a tie.
8. Three notes of two kinds, four rests, and a dot.
9. Five notes, a dot, a tie, and an eighth rest at the close.
10. Four notes of two kinds, a dot, and a tie.
11. Four notes of three kinds, two eighth rests, and a tie, begin with a rest.
12. Six notes of three kinds and two dots.
13. Five notes, four rests and a tie.
14. Two notes, a dot, and four rests of two kinds.
15. Four notes of three kinds, a tie, and four rests of two kinds, commence and close with a rest.
16. Seven notes and three rests, begin and close with an eighth rest.
17. Five notes of three kinds and four rests of three kinds.
18. Three dotted notes and two ties.
19. Three rests of two kinds, a dot, and an eighth note on seventh beat.
20. Six notes and four rests, commence and close with a rest.

K. COMPOUND QUADRUPLE MEASURE— $\frac{12}{8}$  :—

1. Three dotted notes and a tie.
2. Two notes of two kinds, three rests of two kinds and two dots.
3. Four notes of three kinds, one rest and three dots.
4. Seven notes of three kinds, three of them dotted.
5. Six notes, two eighth rests, a tie and a dot, commence with a rest.
6. Four notes of two kinds, a dot, and two rests of two kinds, close with a rest.
7. One rest and one dot.
8. Five notes of three kinds, a dot and five rests.
9. Four rests of two kinds, four notes of two kinds and a dot.
10. Four rests of two kinds, one dotted note, rests at the beginning and close.
11. Nine notes of three kinds, a dot, a tie, and two rests of two kinds.
12. Four notes of three kinds, a dot, a tie, a dotted rest, and an eighth rest at the beginning.



13. Eight notes of two kinds, two eighth rests, a dot, and two ties.

14. Five notes of three kinds, two eighth rests, and a tie.

15. Six notes of two kinds, a dot, and four notes of two kinds, commence with an eighth note.

16. One dotted note.

17. Six notes of three kinds, a dot, a tie, a sixteenth rest after the first note, and two eighth rests at the close.

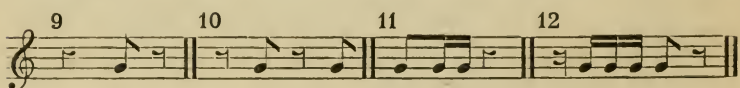
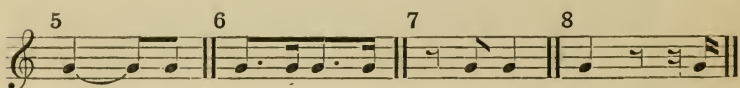
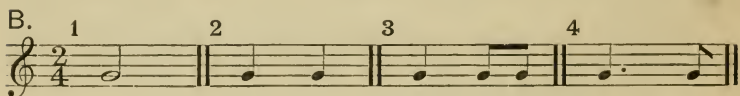
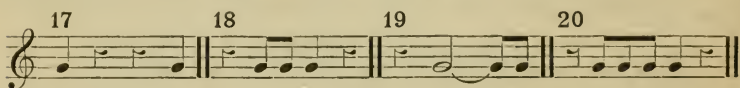
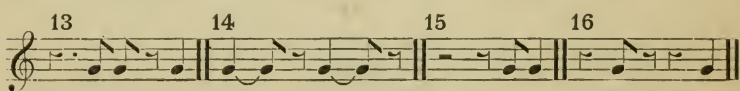
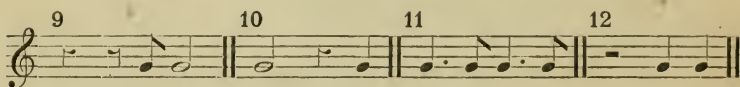
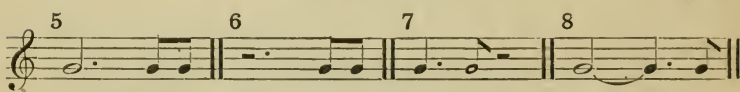
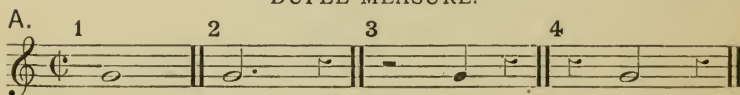
18. Six notes of three kinds, two dots, and a tie, commence with dotted eighth rest.

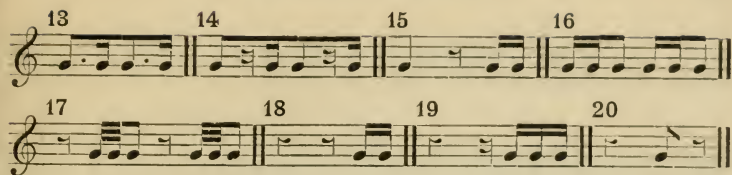
19. Seven notes of three kinds, a dot, a tie, and two rests.

20. Five notes of three kinds, a tie, and two dots.

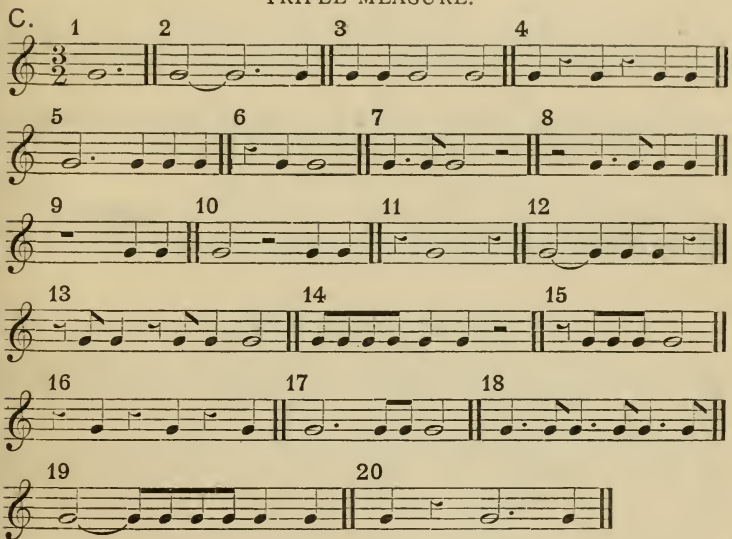
### EXERCISES.

#### DUPLE MEASURE.





## TRIPLE MEASURE.



E. 1 2 3 4 5



6 7 8 9



10 11 12 13



14 15 16 17



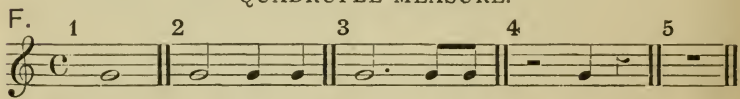
18 19 20



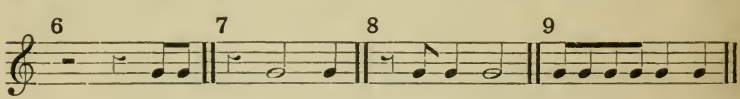
Exercise E is in 3/8 time. It consists of 20 measures. Measures 1-5: 1. Quarter note, 2. Quarter note, 3. Quarter note, 4. Quarter note, 5. Quarter note. Measures 6-9: 6. Quarter note, 7. Quarter note, 8. Quarter note, 9. Quarter note. Measures 10-13: 10. Quarter note, 11. Quarter note, 12. Quarter note, 13. Quarter note. Measures 14-17: 14. Quarter note, 15. Quarter note, 16. Quarter note, 17. Quarter note. Measures 18-20: 18. Quarter note, 19. Quarter note, 20. Quarter note.

## QUADRUPLER MEASURE.

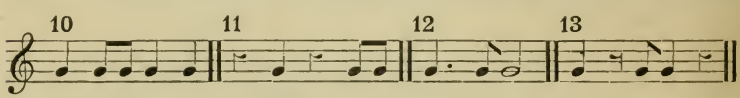
F. 1 2 3 4 5



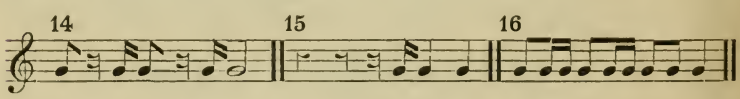
6 7 8 9



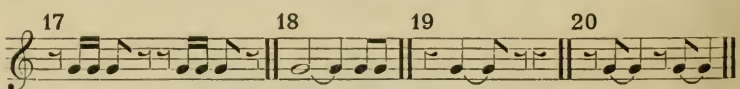
10 11 12 13



14 15 16

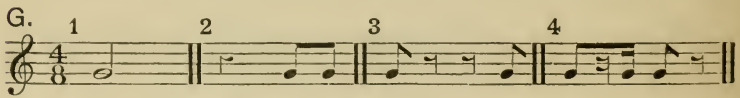


17 18 19 20

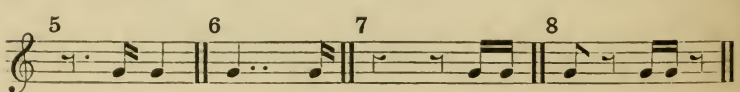


Exercise F is in C time (common time). It consists of 20 measures. Measures 1-5: 1. Quarter note, 2. Quarter note, 3. Quarter note, 4. Quarter note, 5. Quarter note. Measures 6-9: 6. Quarter note, 7. Quarter note, 8. Quarter note, 9. Quarter note. Measures 10-13: 10. Quarter note, 11. Quarter note, 12. Quarter note, 13. Quarter note. Measures 14-16: 14. Quarter note, 15. Quarter note, 16. Quarter note. Measures 17-20: 17. Quarter note, 18. Quarter note, 19. Quarter note, 20. Quarter note.

G. 1 2 3 4



5 6 7 8



Exercise G is in 4/8 time. It consists of 8 measures. Measures 1-4: 1. Quarter note, 2. Quarter note, 3. Quarter note, 4. Quarter note. Measures 5-8: 5. Quarter note, 6. Quarter note, 7. Quarter note, 8. Quarter note.

9 10 11 12 13

14 15 16 17

18 19 20

Three staves of musical notation in treble clef. The first staff contains measures 9, 10, 11, 12, and 13. The second staff contains measures 14, 15, 16, and 17. The third staff contains measures 18, 19, and 20. The notation includes various note values, rests, and bar lines.

## COMPOUND DUIPLE MEASURE.

H. 1 2 3 4

5 6 7

8 9 10 11

12 13 14

15 16 17

18 19 20

Handwritten musical notation for measures 1-20. The first staff contains measures 1, 2, 3, and 4. The second staff contains measures 5, 6, and 7. The third staff contains measures 8, 9, 10, and 11. The fourth staff contains measures 12, 13, and 14. The fifth staff contains measures 15, 16, and 17. The sixth staff contains measures 18, 19, and 20. The notation is in treble clef with a 6/4 time signature.

I. 1 2 3 4

5 6 7 8

Handwritten musical notation for measures 1-8. The first staff contains measures 1, 2, 3, and 4. The second staff contains measures 5, 6, 7, and 8. The notation is in treble clef with a 6/8 time signature.

Musical notation for Musical Dictation exercise 1, measures 9-20. The notation is on a single staff in treble clef. Measures 9-11: Measure 9 has a quarter rest, eighth notes G4, A4, B4, eighth rests, eighth notes C5, B4, A4, G4. Measure 10 has a quarter rest, eighth notes G4, A4, B4, eighth rests, eighth notes C5, B4, A4, G4. Measure 11 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 12-14: Measure 12 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 13 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 14 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 15-17: Measure 15 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 16 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 17 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 18-20: Measure 18 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 19 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 20 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4.

## COMPOUND TRIPLE MEASURE.

Musical notation for Compound Triple Measure exercise, measures 1-20. The notation is on a single staff in treble clef, with a 9/8 time signature. Measures 1-3: Measure 1 has a quarter rest, eighth notes G4, A4, B4, eighth rests, eighth notes C5, B4, A4, G4. Measure 2 has a quarter rest, eighth notes G4, A4, B4, eighth rests, eighth notes C5, B4, A4, G4. Measure 3 has a quarter rest, eighth notes G4, A4, B4, eighth rests, eighth notes C5, B4, A4, G4. Measures 4-6: Measure 4 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 5 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 6 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 7-9: Measure 7 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 8 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 9 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 10-12: Measure 10 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 11 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 12 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 13-15: Measure 13 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 14 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 15 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 16-18: Measure 16 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 17 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 18 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measures 19-20: Measure 19 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 20 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4.



## COMPOUND QUADRUPLE MEASURE.

K. 1 2 3

4 5 6

7 8 9

10 11 12

13 14

15 16 17

18 19 20

The musical notation is written on a single staff in treble clef. The time signature is 12/8, indicated by a '12' over the staff and an '8' below it. The key signature is one flat (B-flat), indicated by a 'K.' and a flat symbol on the B line. The notation consists of 20 measures, numbered 1 through 20. Measures 1-3 are on the first line, 4-6 on the second, 7-9 on the third, 10-12 on the fourth, 13-14 on the fifth, 15-17 on the sixth, and 18-20 on the seventh. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes) and rests, with bar lines separating the measures.

## EXERCISE II.

THE INTERVAL OF THE SECOND; MOTIVES; METRE;  
RHYTHM; ACCENT.





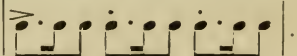
DEFINITION.—*An Interval* is the distance between any two notes. I have limited myself in the exercises of this first part of dictation to the naming of the intervals as found in their general fundamental alphabetical order within the scale, viz: the second, the third, the fourth, the fifth, the sixth, the seventh, and the octave. A more exact classification of all the different measured intervals, resulting from alterations of the above fundamental intervals, will be given in the second Part.

*Motive*, germ of musical development, is a group of notes arranged according to a certain fixed rhythm; it may occupy a whole bar or part of a bar.



*Metre*, in music, signifies the peculiar arrangement of fixed sounds into measures, distinguished by natural dynamic accents, called *grammatical accents*.

*Rhythm* is the motion of fixed sounds within the measure.

*Metre* is represented by the figures 1, 2; 1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5, 6, etc., indicating the kind of measure or time in each case.

*Rhythm* is represented by a number of notes regulated by metrical accent, viz.: Duple time, ; quadruple time, ; triple time, ; compound duple time, , or compound triple time .

The metrical accent, in a general sense, governs the measure; the rhythmical accent the motive. Hauptmann calls *positive accent* the first beat, down beat, at the beginning of a piece,

; and *negative accent* the one following the up-beat,  (See Exercise IV).

DIRECTIONS.—Play (dictate) these exercises rather slowly, and observe the natural metrical accent belonging to each kind of measure. The effect of the different rests must be strictly observed.

Write the exercises in the treble clef.

Dictate each example *once*, and then let the student write it down in the best manner possible; afterwards play the written-down examples *slowly* and *distinctly*, and write after it the model.

example as dictated, in order to give the student an opportunity to compare his or her own writing with the version of the model example, and to correct possible mistakes. This practice, while teaching students to examine their own work with critical attention, will also promote a sense of accuracy.

Instead of playing these dictations invariably on the pianoforte, sing them sometimes to the syllable *la* ; or play them on the violin, or on any other suitable instrument that may be handy. All such varieties of tone production will help to foster the student's faculty of perceiving tones of different colour.

I have written the examples up to Exercise XI. in the key of C. It will be good practice to dictate some of them transposed into other keys in order to test student's sense of pitch.

Students ought to make efforts to memorize the effect of the sounds of the different intervals as gradually introduced here in each successive exercise. Pick them out on the keyboard and learn to *sing them in your mind*. Such private practice will help greatly to promote understanding and progress regarding our task.

Indicate at first the time of each example to be dictated.

## EXERCISES.

The exercises are as follows:

- Exercise 1: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 2: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 3: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 4: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 5: Treble clef, 3/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 6: Treble clef, 3/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 7: Treble clef, 3/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 8: Treble clef, 3/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 9: Treble clef, 2/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 10: Treble clef, 2/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 11: Treble clef, 2/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 12: Treble clef, 2/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 13: Treble clef, 6/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 14: Treble clef, 6/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 15: Treble clef, 6/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 16: Treble clef, 6/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 17: Treble clef, 3/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 18: Treble clef, 3/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 19: Treble clef, 3/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 20: Treble clef, 3/8 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 21: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 22: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 23: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 24: Treble clef, C time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.

25 26 27 28

29 30 31

32 33 34

35 36 37 38

39 40 41

42 43 44

45 46 47 48

49 50 51

52 53 54 55

56 57 58 59

60 61 62

63 64 65



66 67 68 69

70 71 72

73 74 75

76 77 78

79 80 81

82 83 84

85 86 87

88 89 90

91 92 93

94 95 96

97 98

99 100



## EXERCISE III.

## PHRASES; THE INTERVAL OF THE THIRD.

DEFINITION.—The *Phrase* is a part of a musical sentence or period. It consists generally of two measures, and is formed either of one motive repeated or of two separate ones. The *Leitmotive* (leading motive), which occupies such a conspicuous place in Wagner's Music Dramas, has generally the form of a phrase. A phrase may consist of three and even four measures.

DIRECTION.—Let the student now and then indicate the class of time to which the dictated example belongs, *e.g.*, whether it is in duple or triple time; select simple examples for that purpose.

## EXERCISES.

1 2 3

4 5 6

7 8

9 10

11 12 13 14 15

16 17

Musical notation for Musical Dictation exercise 27, featuring ten staves of music. The notation includes various time signatures and measures numbered 18 to 40.

Staff 1: Measure 18 (3/4), Measure 19 (9/8).

Staff 2: Measure 20 (C), Measure 21 (3/8).

Staff 3: Measure 22 (C), Measure 23 (6/8).

Staff 4: Measure 24 (C), Measure 25 (16/3).

Staff 5: Measure 26 (2/4), Measure 27 (3/8).

Staff 6: Measure 28 (C), Measure 29 (12/8).

Staff 7: Measure 30 (6/4).

Staff 8: Measure 31 (C), Measure 32 (3/8).

Staff 9: Measure 33 (6/4), Measure 34 (3/4).

Staff 10: Measure 35 (9/8), Measure 36 (9/4).

Staff 11: Measure 37 (2/4), Measure 38 (C).

Staff 12: Measure 39 (12/8), Measure 40 (2/4).

41 42

43

44 45

46 47

48 49

50 51

52 53

54 55

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62 63

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81 82

83

This page contains musical dictation exercises numbered 62 to 83. Each exercise is written on a single staff in treble clef. The exercises are organized into pairs (62-63, 64-65, 66-67, 68-69, 70-71, 72-73, 74-75, 76-77, 78-79) and three single exercises (80, 81, 82, 83). The notation includes various time signatures such as 2/4, 3/4, 3/8, 4/4, 2/8, 12/8, and 9/8. The exercises feature a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests, often with repeat signs and first/second endings. Exercise 62 starts with a 2/4 time signature and a key signature of one sharp (F#). Exercise 63 is in common time (C). Exercise 64 is in 3/4 time. Exercise 65 is in 9/8 time. Exercise 66 is in 2/4 time. Exercise 67 is in 3/4 time. Exercise 68 is in common time (C). Exercise 69 is in 2/4 time. Exercise 70 is in 3/8 time. Exercise 71 is in 12/8 time. Exercise 72 is in 3/2 time. Exercise 73 is in 2/4 time. Exercise 74 is in 3/8 time. Exercise 75 is in common time (C). Exercise 76 is in 3/2 time. Exercise 77 is in 2/4 time. Exercise 78 is in 4/4 time. Exercise 79 is in common time (C). Exercise 80 is in 2/8 time. Exercise 81 is in 6/8 time. Exercise 82 is in 9/8 time. Exercise 83 is in 12/8 time.



84 85

86 87

88 89

90 91

92 93

94 95

96 97

98 99 100

This page contains ten staves of musical notation, each representing a two-measure exercise. The exercises are numbered 84 through 100. The notation is written on a single treble clef staff. The time signatures vary: 84 (2/4), 85 (3/2), 86 (C), 87 (3/4), 88 (2/4), 89 (3/8), 90 (6/8), 91 (C), 92 (2/4), 93 (6/8), 94 (3/4), 95 (9/8), 96 (3/2), 97 (C), 98 (3/4), 99 (2/4), and 100 (C). The exercises are arranged in pairs on each staff, separated by a double bar line. The notation includes various note values, rests, and accidentals.

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## EXERCISE IV.

PHRASES; THE INTERVAL OF THE FOURTH; THE UP-BEAT;  
BEATING TIME.

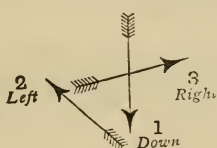
DEFINITION.—The *up-beat* is part of a measure, the unaccented beat at the beginning of a piece, or part of a piece; it belongs to the opening motive. Its name is derived from the modern manner of beating time, the first beat (Thesis) being distinguished by the falling of the hand; the second, or last beat, as the case may be (Arsis), by the raising of the hand.

The different manners of beating time are :—

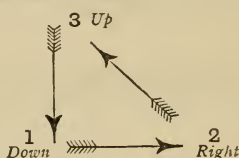
TWO IN A BAR.



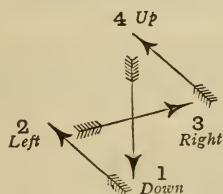
THREE IN A BAR.



OR



FOUR IN A BAR.



SIX IN A BAR.



DIRECTION.—With the introduction of the fourth, and afterwards with that of every new interval, it will be advisable to dictate, in the following form, preparatory exercises on intervals already introduced in previous dictations, in order to test students' memory, and to afford them an opportunity to learn to measure by ear, the distance of each one of the different intervals. Such preliminary exercises do not need to be written down; it will suffice to play them, and have students fix their names, viz. :—



## EXERCISES.

1 2  
3 4 5  
6 7 8  
9 10  
11 12  
13 14  
15 16  
17 18  
19 20  
21 22  
23 24  
25 26

The exercises are written on single staves in treble clef. The time signatures for each exercise are: 1 (3/4), 2 (C), 3 (3/8), 4 (2/4), 5 (6/8), 6 (C), 7 (3/4), 8 (C), 9 (2/8), 10 (9/8), 11 (C), 12 (3/8), 13 (C), 14 (6/8), 15 (3/4), 16 (C), 17 (3/8), 18 (2/4), 19 (9/8), 20 (2/8), 21 (3/4), 22 (C), 23 (6/8), 24 (2/4), 25 (C), 26 (3/4).

27 28

29

30 31

32 33

34 35

36 37

38 39

40 41

42 43

44

45 46

47 48

c

Detailed description: This page contains a musical dictation exercise consisting of 20 measures of music, numbered 27 to 48. The notation is written on a single staff in treble clef. The time signatures vary throughout the piece: 9/8 (measures 27-28), 12/8 (28-29), common time (29-30), 6/4 (30-31), 2/4 (31-32), 3/8 (32-33), 4/8 (33-34), 3/4 (34-35), 3/2 (35-36), 3/8 (36-37), 3/4 (37-38), 3/8 (38-39), 2/8 (39-40), 3/2 (40-41), 4/2 (41-42), 3/4 (42-43), 9/8 (43-44), 12/8 (44-45), common time (45-46), 3/4 (46-47), 4/8 (47-48), and 3/8 (48-49). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, half notes, and rests, often grouped with beams or slurs. Measure 48 ends with a 'c' time signature change.

49 50

51

52

53 54

55 56

57 58

59

60 61

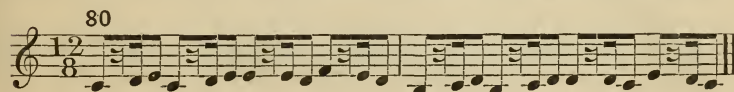
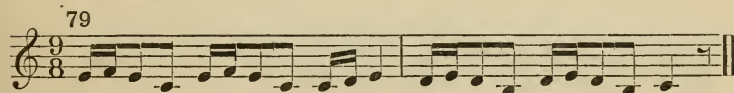
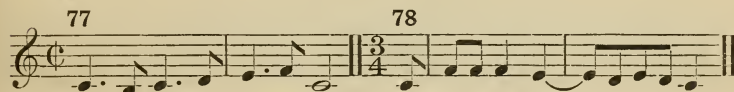
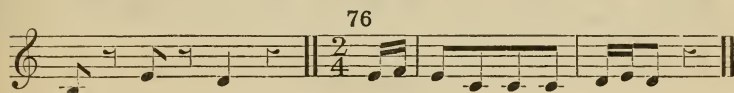
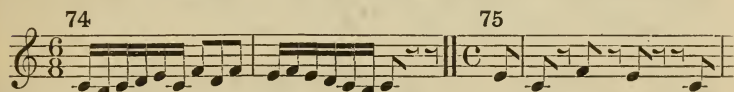
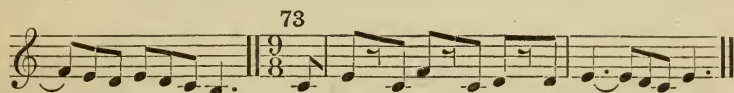
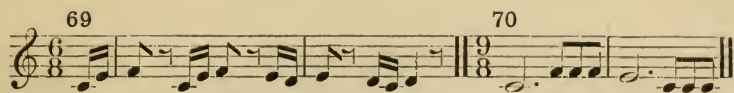
62 63

64

65 66

67 68

The image displays ten staves of musical notation, each representing a two-measure exercise. The exercises are numbered 49 through 68. The notation is written in treble clef and includes various time signatures: common time (C), 4/4, 3/4, 2/4, 6/8, 12/8, 3/8, and 4/8. The exercises feature a variety of musical symbols, including quarter notes, eighth notes, sixteenth notes, and rests, connected by beams. Some exercises include repeat signs or double bar lines. The exercises are arranged in a grid-like fashion, with two measures per staff and the exercise number positioned above the first measure.

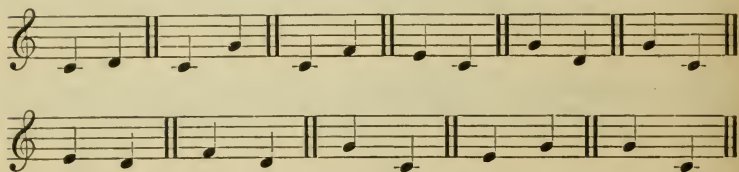
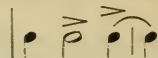




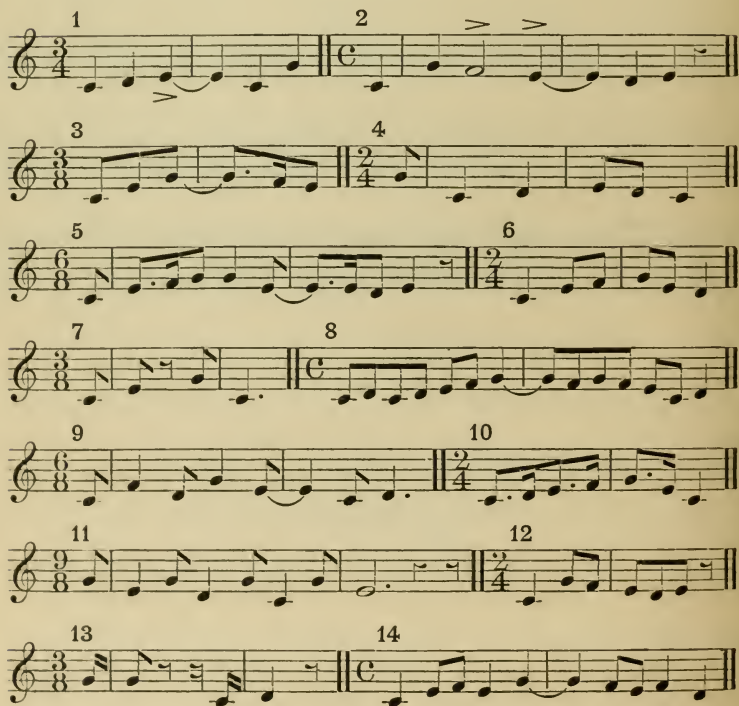
## EXERCISE V.

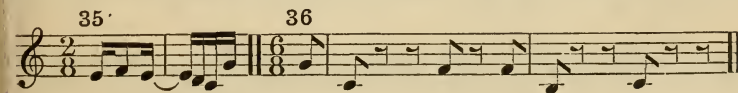
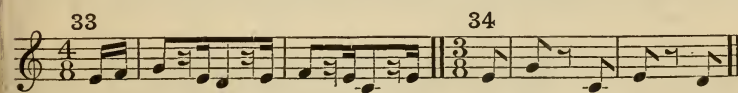
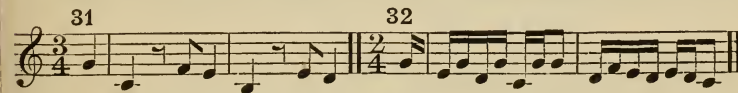
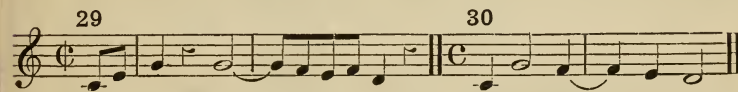
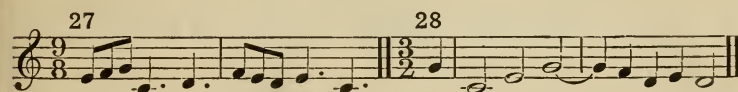
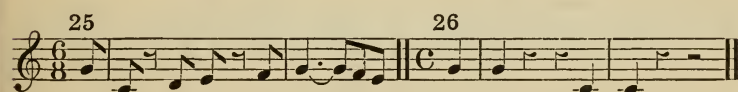
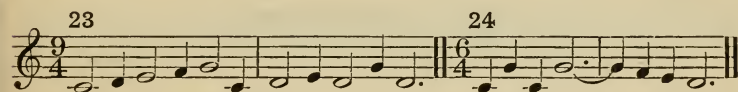
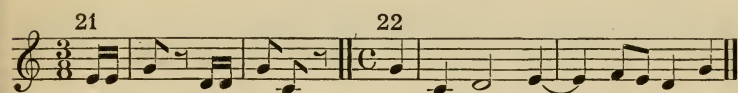
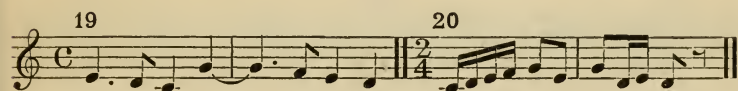
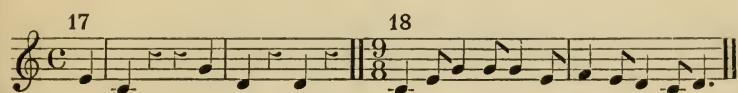
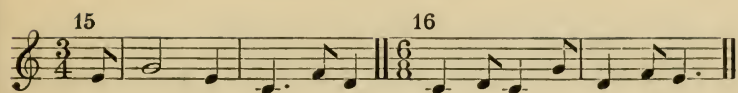
PHRASES; THE INTERVAL OF THE FIFTH; SYNCOPATION.

DEFINITION.—*Syncopation* signifies the union of up-beat and down-beat (Arsis and Thesis), or an unaccented part with an accented one; by this operation the accent is transferred from the accented part to the unaccented one



## EXERCISES.





Musical notation for Musical Dictation exercise, measures 37 to 58. The notation is written on a single staff in treble clef. The key signature is one flat (B-flat). The time signature changes frequently throughout the piece. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and bar lines. The exercise is divided into measures numbered 37 through 58. The notation is as follows:

37  $\frac{9}{8}$   $\frac{12}{8}$  38  $\frac{12}{8}$

39  $\frac{6}{4}$  40  $\frac{6}{4}$  41  $\frac{3}{4}$

42  $\frac{2}{4}$  43  $\frac{3}{8}$

44  $\frac{6}{8}$  45  $\frac{9}{8}$

46  $\frac{12}{8}$

47  $\frac{6}{8}$  48  $\frac{6}{8}$

49  $\frac{6}{4}$  50  $\frac{3}{4}$

51  $\frac{2}{4}$  52  $\frac{2}{8}$

53  $\frac{3}{8}$  54  $\frac{6}{8}$

55  $\frac{3}{4}$  56  $\frac{6}{8}$

57  $\frac{9}{8}$  58  $\frac{12}{8}$

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

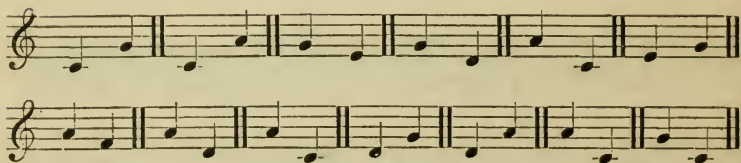
Detailed description: This page contains ten staves of musical notation, each representing a different exercise. The exercises are numbered 59 through 79. Each exercise typically consists of two measures, separated by a double bar line. The time signatures vary across the exercises: 59 (3/2), 60 (C), 61 (C), 62 (3/4), 63 (2/4), 64 (3/8), 65 (6/8), 66 (9/8), 67 (12/8), 68 (2/4), 69 (3/4), 70 (C), 71 (3/2), 72 (C), 73 (6/4), 74 (3/4), 75 (2/4), 76 (3/8), 77 (2/4), 78 (3/4), and 79 (6/8). The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The exercises are arranged in a vertical column on the page.



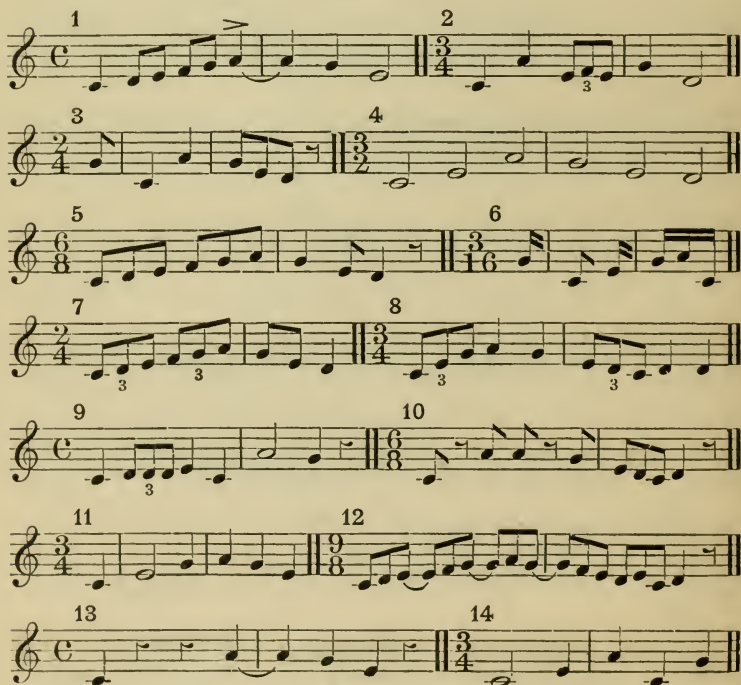
## EXERCISE VI.

PHRASES; THE INTERVAL OF THE SIXTH; TRIPLETS.

DEFINITION.—The *triplet* is a group of three notes of equal value played or sung within the time occupied by two notes of the same kind, viz. :—



## EXERCISES.





This page contains musical notation for exercises 15 through 37, arranged in ten rows. Each row contains two measures of music, with the exercise number written above the first measure. The notation is written on a single treble clef staff for each exercise. The exercises involve various rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes). The time signatures change frequently throughout the exercises, including 6/8, 2/4, 9/8, 3/4, 2/8, 3/8, 2/2, 3/2, 4/8, and common time (C). Exercises 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37 are all written in treble clef.

15 16  
17 18  
19 20  
21 22  
23 24  
25 26  
27 28  
29 30  
31 32  
33 34  
35 36  
37

38 39

40

41 42

43 44

45

46 47

48 49

50 51

52

53 54

55 56

57 58

59  $\frac{3}{8}$  60  $\frac{2}{8}$

61  $\frac{6}{8}$  62  $\frac{9}{8}$

63  $\frac{12}{8}$  64  $\frac{6}{4}$  65  $\text{C}$

66  $\text{C}$  67  $\frac{3}{8}$

68  $\frac{6}{8}$  69  $\frac{3}{4}$

70  $\frac{2}{4}$  71  $\frac{9}{4}$

72  $\text{C}$  73  $\frac{3}{4}$  74  $\frac{6}{8}$

75  $\frac{2}{4}$  76  $\frac{3}{8}$  3 3

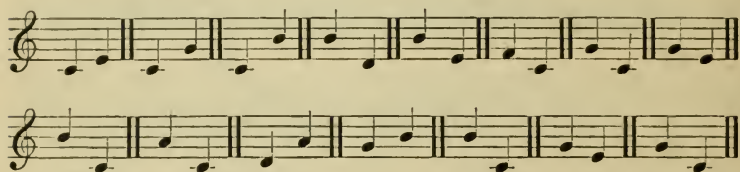
77  $\frac{9}{8}$  78  $\frac{3}{2}$  79  $\text{C}$

80  $\frac{12}{8}$

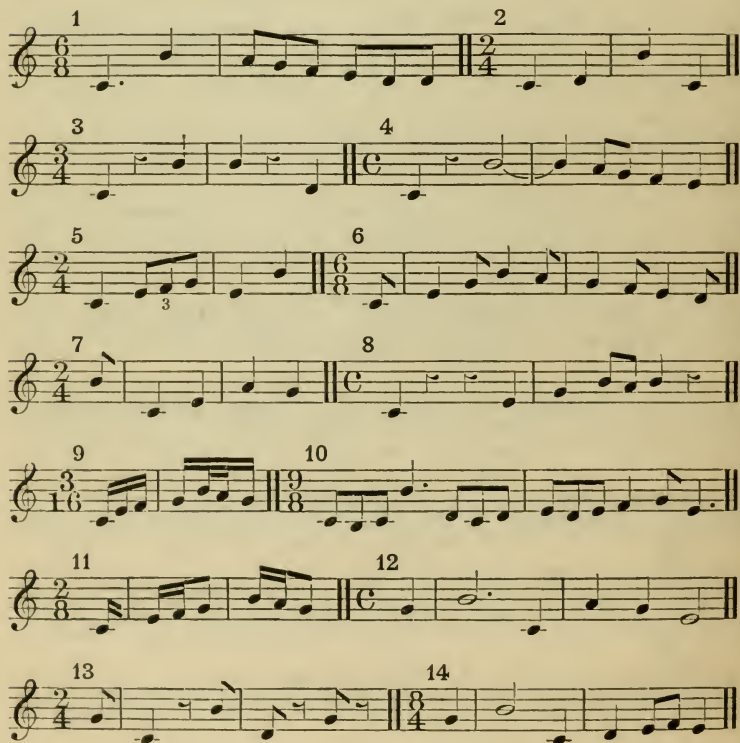
## EXERCISE VII.

## PHRASES; THE INTERVAL OF THE SEVENTH.

DIRECTION.—Interperse this, as well as Exercise VIII., with some of the previous dictations. Systematic repetition and reviewing of former tasks will facilitate the understanding of new and more difficult matter.



## EXERCISES.





15  $\frac{6}{8}$  16  $\frac{9}{8}$

17  $\frac{2}{4}$  18  $\frac{1}{1}$

19  $\frac{3}{16}$  20  $\frac{3}{4}$

21  $\frac{1}{1}$  22  $\frac{9}{8}$

23  $\frac{1}{1}$  24  $\frac{6}{8}$

25  $\frac{1}{1}$  26  $\frac{3}{4}$

27  $\frac{2}{4}$  28  $\frac{6}{4}$

29  $\frac{3}{2}$  30  $\frac{4}{8}$

31  $\frac{3}{8}$  32  $\frac{2}{8}$

33  $\frac{9}{8}$  34  $\frac{12}{8}$

35  $\frac{1}{1}$

36  $\frac{3}{4}$  37  $\frac{4}{4}$

Detailed description: This page contains 23 musical exercises, numbered 15 to 37. Each exercise is written on a single staff in treble clef. The exercises vary in time signature, including 6/8, 9/8, 2/4, common time (1/1), 3/16, 3/4, 3/2, 4/8, 3/8, 12/8, and 3/4. The notation includes various note values, rests, and articulation marks such as slurs and accents. Exercises 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37 are all single-measure exercises. Exercise 35 is a two-measure exercise. Exercises 17, 19, 25, 27, 30, 31, 33, 36, and 37 include triplet markings.



38 39

40 41

42 43

44 45

46 47

48 49

50 51

52 53

54 55

56 57

58 59

60

This page contains ten staves of musical notation, each representing an exercise numbered 61 through 80. The exercises are written in treble clef and feature a variety of time signatures and rhythmic patterns. Exercises 61, 63, 65, 67, 69, 71, 73, 75, 77, and 79 include repeat signs. Exercise 77 includes a triplet marking. Exercise 79 includes a 12/8 time signature. Exercise 80 includes a 6/4 time signature. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and bar lines.

61  $\frac{2}{4}$   $\frac{6}{8}$  62  $\frac{6}{8}$

63  $\frac{3}{8}$  64  $\frac{9}{8}$

65  $\frac{12}{8}$  66  $\frac{C}{3}$

67  $\frac{3}{4}$

68  $\frac{2}{4}$  69  $\frac{6}{8}$

70  $\frac{9}{8}$

71  $\frac{12}{8}$

72  $\frac{4}{8}$  73  $\frac{6}{4}$

74  $\frac{3}{4}$  75  $\frac{C}{3}$

76  $\frac{6}{8}$  77  $\frac{2}{4}$  78  $\frac{3}{4}$  79  $\frac{12}{8}$

80  $\frac{6}{4}$

## EXERCISE VIII.

PHRASES; THE INTERVAL OF THE OCTAVE; DIATONIC  
SCALE SIGNATURE OF KEY.

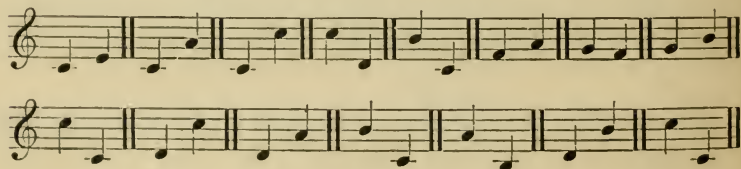
DEFINITION.—The *octave* is in one sense the close of the succession of tones forming the diatonic scale, and in another, the beginning of a new series similar in construction to the first. It is also the repetition eight degrees higher or lower, as the case may be, of any note.

The *diatonic scale* commencing with C and ascending on the white keys of the pianoforte to the next C is the prototype of the major keys or modes. It is composed of five tones and two semitones, these latter occurring between the third and fourth and the seventh and eighth degrees. Each one of those twelve keys comprised between C and its octave can be made the fundamental note—the *keynote* or *tonic*—of a major scale, by taking as model the above construction of the C major scale, using, in order to get the right succession of tones and semitones, sharps or flats (see Exercise IX.), as the case may require. Those sharps or flats necessary for the construction of each respective scale are placed at the beginning of the staff, between the clef and the time signature, and are called the *key signature*. Sharps, when used as signatures, are placed in the following order:—From F $\sharp$ , being the first, descend four degrees in alphabetical order, then ascend five, descend again four, and ascend five, etc.; when flats are used, commence with B $\flat$ , and proceed in the contrary direction to that of the sharps.

The different degrees of the diatonic scale are also designated by the following terms:—

|                     |                             |
|---------------------|-----------------------------|
| 1st degree . . . .  | Tonic.                      |
| 2nd    "    . . . . | Super-tonic.                |
| 3rd    "    . . . . | Mediant.                    |
| 4th    "    . . . . | Sub-dominant.               |
| 5th    "    . . . . | Dominant.                   |
| 6th    "    . . . . | Sub-mediante.               |
| 7th    "    . . . . | Leading note, or sub-tonic. |

DIRECTION.—Form major scales on the different tone degrees found within an octave.

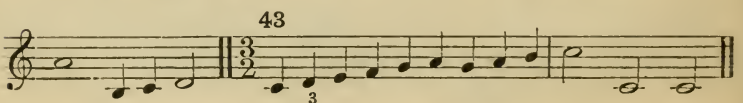
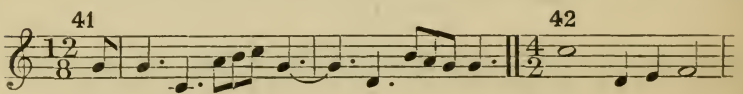
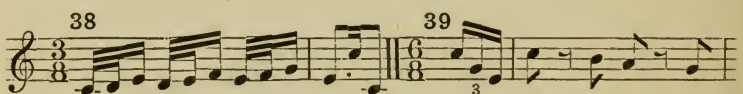
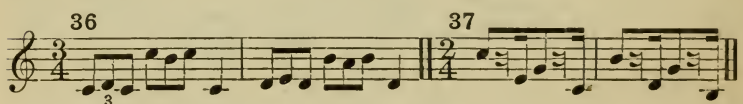
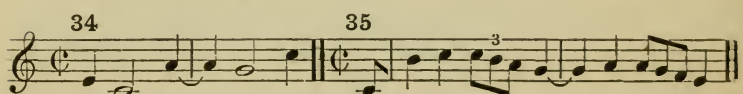
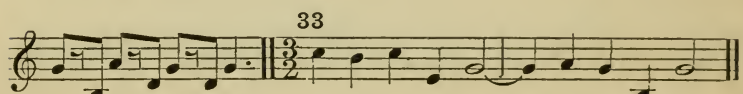
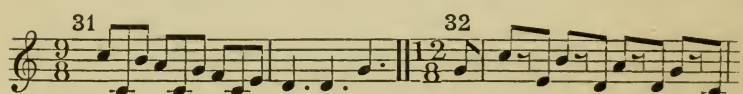
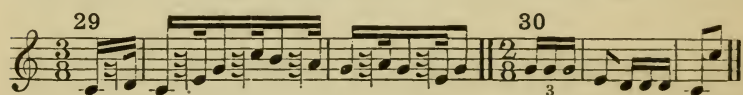
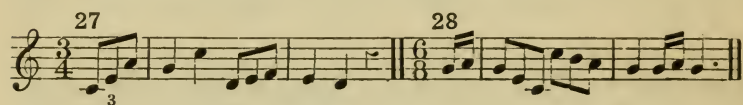
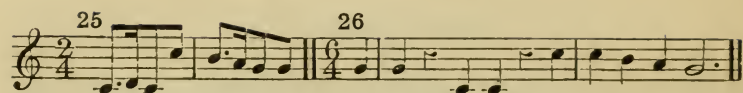


## EXERCISES.

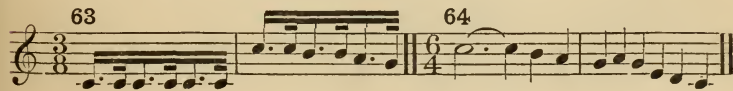
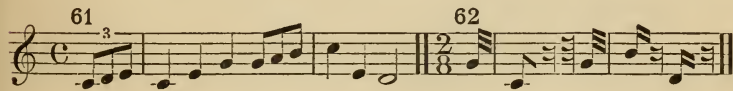
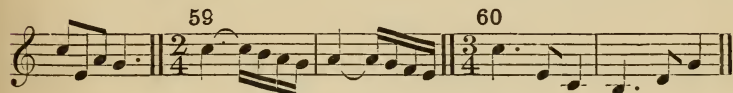
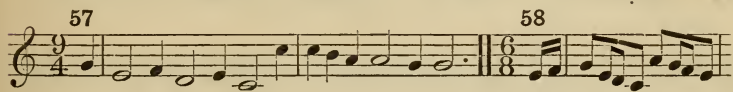
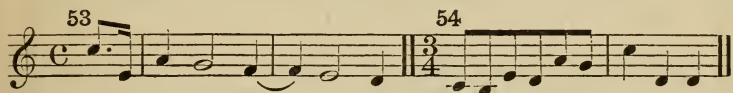
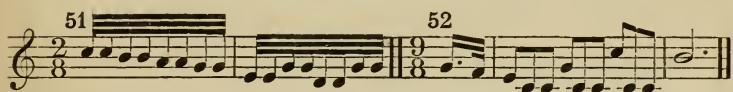
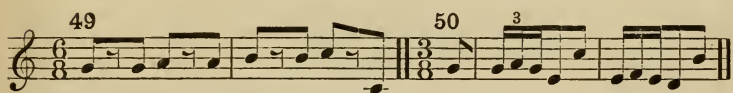
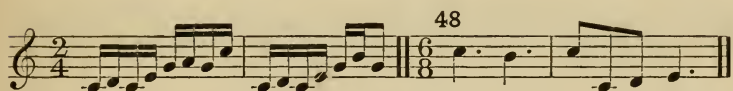
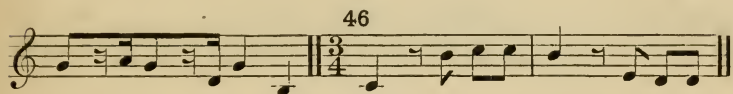
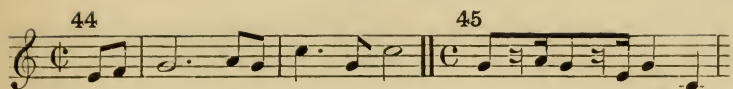
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

The exercises are written on a single staff with various time signatures and key signatures. The exercises are numbered 1 through 24. The time signatures include 3/4, 6/8, 2/4, 3/8, 9/8, and common time (C). The key signatures are mostly one sharp (F#) and one flat (Bb). The exercises are written in a single staff with a treble clef. The exercises are numbered 1 through 24. The time signatures include 3/4, 6/8, 2/4, 3/8, 9/8, and common time (C). The key signatures are mostly one sharp (F#) and one flat (Bb). The exercises are written in a single staff with a treble clef.









Musical notation for exercises 65 to 80, arranged in eight staves. Each staff begins with a measure number above the first note. The notation includes various time signatures, key signatures, and musical symbols such as treble clefs, notes, rests, and bar lines.

65  $\frac{3}{4}$  66  $\frac{9}{8}$

67  $\frac{12}{8}$  68  $\frac{2}{4}$  3

69  $\frac{3}{4}$  70 C

71 3 72  $\frac{6}{8}$

73 3 74  $\frac{3}{8}$

75 C 76 3

77  $\frac{12}{8}$

78  $\frac{3}{8}$  79  $\frac{2}{4}$  3

80  $\frac{12}{4}$

---

## EXERCISE IX.

## PHRASES; CHROMATIC SIGNS OR ACCIDENTALS; CHROMATIC SCALE.

DEFINITION.—*Accidentals* are the sharp  $\sharp$ , the double sharp  $\times$ , the flat  $\flat$ , the double flat  $\flat\flat$ , and the natural  $\natural$ . The  $\sharp$  raises the note a semitone; the  $\times$  two semitones; the  $\flat$  lowers it a semitone; the  $\flat\flat$  two semitones; the  $\natural$  has two functions: that of a flat if it takes away the sharp, and *vice versâ* if it destroys the flat.

Accidentals are called chromatic signs when they occur in the course of a piece, altering temporarily the pitch of a note without changing its alphabetical name.

The chromatic scale is a succession of semitones.

DIRECTION—It is customary, when writing the chromatic scale or chromatic passages ascending, to use sharps or naturals as the case may require to raise the pitch; and when descending, flats or naturals to lower the pitch of chromatic notes.

## EXERCISES.

The exercises are as follows:

- 1. Treble clef, common time (C). Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 2. Treble clef, 3/4 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 3. Treble clef, 2/4 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 4. Treble clef, 6/8 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 5. Treble clef, common time (C). Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 6. Treble clef, 2/4 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 7. Treble clef, 3/4 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 8. Treble clef, 3/8 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 9. Treble clef, 6/8 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 10. Treble clef, common time (C). Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 11. Treble clef, 3/4 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .
- 12. Treble clef, 2/4 time. Ascending: C,  $\sharp C$ , D, E, F, G, A, B. Descending: B, A, G, F, E, D, C,  $\flat C$ .

Musical notation for exercises 13 through 37, featuring various time signatures and key signatures.

Exercises 13-37 are written on ten staves, each containing two measures. The exercises are numbered 13 through 37. The time signatures and key signatures vary throughout the exercises.

Exercise 13: 3/4 time, key of D minor (one flat).  
Exercise 14: 2/4 time, key of D minor (one flat).  
Exercise 15: 3/8 time, key of D minor (one flat).  
Exercise 16: C time, key of D minor (one flat).  
Exercise 17: 6/8 time, key of D minor (one flat).  
Exercise 18: 6/4 time, key of D minor (one flat).  
Exercise 19: 2/4 time, key of D minor (one flat).  
Exercise 20: 3/8 time, key of D minor (one flat).  
Exercise 21: C time, key of D minor (one flat).  
Exercise 22: 3/4 time, key of D minor (one flat).  
Exercise 23: 9/8 time, key of D minor (one flat).  
Exercise 24: C time, key of D minor (one flat).  
Exercise 25: 3/8 time, key of D minor (one flat).  
Exercise 26: 6/8 time, key of D minor (one flat).  
Exercise 27: 6/4 time, key of D minor (one flat).  
Exercise 28: C time, key of D minor (one flat).  
Exercise 29: C time, key of D minor (one flat).  
Exercise 30: 3/4 time, key of D minor (one flat).  
Exercise 31: 3/4 time, key of D minor (one flat).  
Exercise 32: C time, key of D minor (one flat).  
Exercise 33: 3/8 time, key of D minor (one flat).  
Exercise 34: 4/4 time, key of D minor (one flat).  
Exercise 35: 2/4 time, key of D minor (one flat).  
Exercise 36: 6/8 time, key of D minor (one flat).  
Exercise 37: 9/8 time, key of D minor (one flat).



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51 52

53 54

55 56

57 58



59 <sup>3</sup> C B A G F# E D C || 60 <sup>6</sup> C B A G F# E D C ||

61 <sup>3/2</sup> C B A G F# E D C ||

62 <sup>3/2</sup> C B A G F# E D C || 63 C B A G F# E D C ||

64 <sup>3/4</sup> C B A G F# E D C || 65 <sup>2/4</sup> C B A G F# E D C ||

66 <sup>6/8</sup> C B A G F# E D C ||

67 <sup>9/8</sup> C B A G F# E D C ||

68 <sup>12/8</sup> C B A G F# E D C ||

69 <sup>3/2</sup> C B A G F# E D C || 70 C B A G F# E D C ||

71 C B A G F# E D C || 72 <sup>3/4</sup> C B A G F# E D C ||

73 <sup>4/8</sup> C B A G F# E D C ||

74 <sup>2/8</sup> C B A G F# E D C || 75 <sup>3/8</sup> C B A G F# E D C ||

[illegible]

## EXERCISE X.

## PHRASES IN MAJOR AND MINOR KEYS; MINOR SCALE.

DEFINITION.—From each major scale a minor scale is formed by lowering the third and the sixth degrees of the major half a tone each. However, cases occur when the sixth of the minor scale ascending to the octave of the keynote is similar to that of the major scale.

The semitone step from the seventh, the leading tone, to the octave, is essential both to the minor and major scale. A passage is called *diatonic* when it is derived from a diatonic scale, *i.e.*, composed of tones and semitones; *chromatic* when it is composed of semitones.

REMARK.—The above manner of construction of the minor scale will fully answer our present purpose.

DIRECTION.—Change major scales, as found in connection with Exercise VIII., into minor scales; notice the characteristic marks of the minor scale, *viz.*: the *third*, the *sixth*, and the *leading-note*.

## EXERCISES.

The exercises consist of 13 numbered musical phrases, each on a single staff in treble clef. The phrases are as follows:

- 1. C major scale, first four notes (C, D, E, F).
- 2. D minor scale, first four notes (D, E, F, G).
- 3. E minor scale, first four notes (E, F, G, A).
- 4. F major scale, first four notes (F, G, A, B).
- 5. G minor scale, first four notes (G, A, B, C).
- 6. A major scale, first four notes (A, B, C, D).
- 7. B minor scale, first four notes (B, C, D, E).
- 8. C major scale, first four notes (C, D, E, F).
- 9. D minor scale, first four notes (D, E, F, G).
- 10. E minor scale, first four notes (E, F, G, A).
- 11. F major scale, first four notes (F, G, A, B).
- 12. G minor scale, first four notes (G, A, B, C).
- 13. A major scale, first four notes (A, B, C, D).

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37  $\frac{3}{8}$   $\frac{3}{8}$  38  $\frac{3}{8}$   $\frac{3}{8}$

39  $\frac{9}{8}$  40  $\frac{6}{8}$

41  $\frac{3}{4}$  42  $\frac{2}{4}$

43  $\frac{6}{8}$  44  $\frac{3}{2}$

45  $\frac{C}{C}$  46  $\frac{12}{8}$

47  $\frac{3}{4}$  48  $\frac{2}{4}$

49  $\frac{6}{8}$  50  $\frac{9}{8}$

51  $\frac{3}{4}$  52  $\frac{2}{8}$

53  $\frac{3}{8}$  54  $\frac{C}{C}$

55  $\frac{C}{C}$  56  $\frac{6}{8}$

57  $\frac{3}{4}$  58  $\frac{2}{4}$

59  $\frac{6}{8}$  60  $\frac{C}{C}$



61 62

63 64

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79 80



## EXERCISES.

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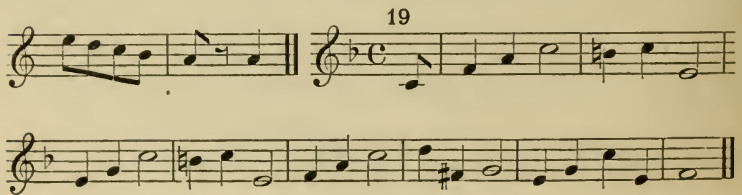
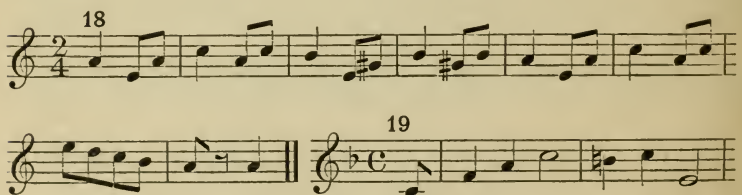
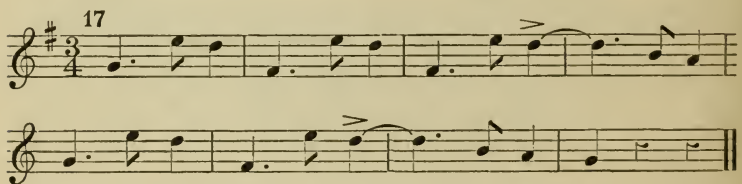
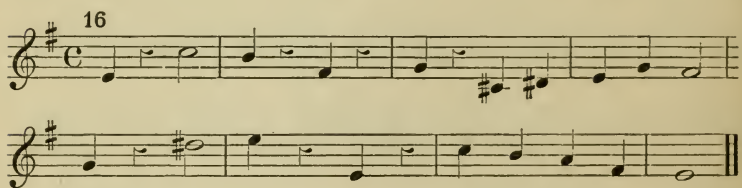
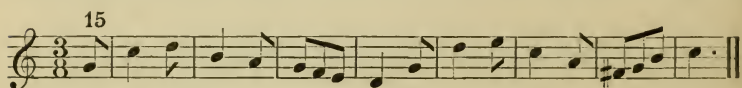
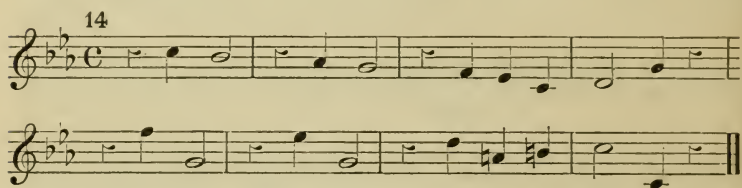
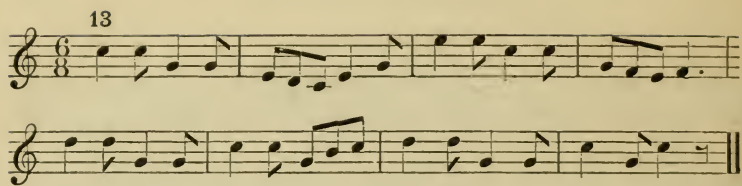
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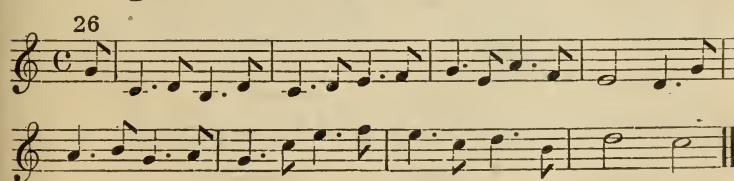
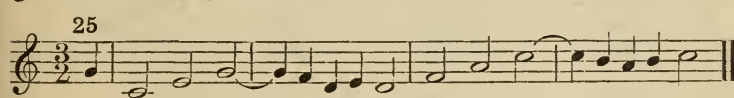
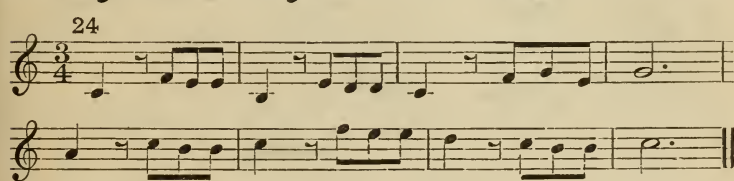
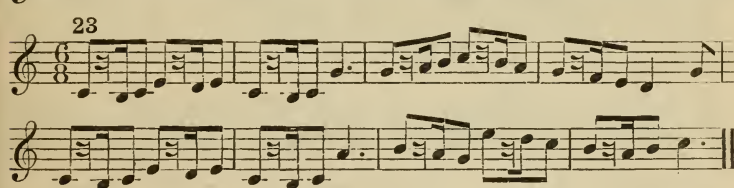
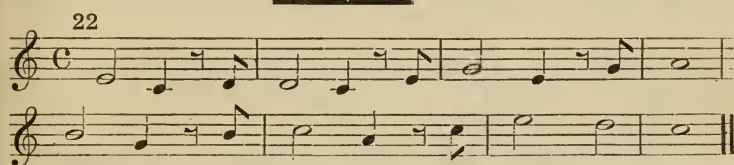
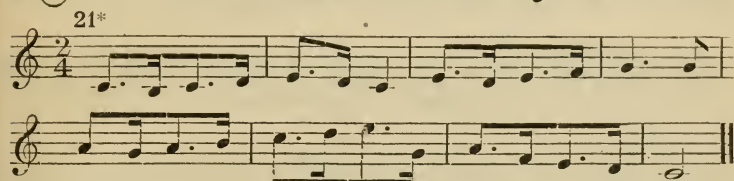
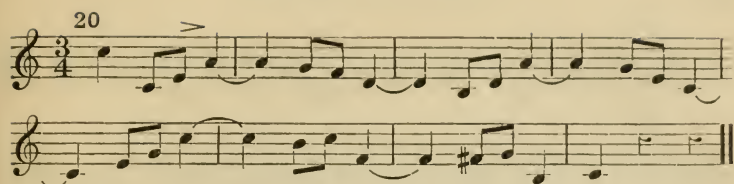
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\* After No. 21, periods are formed from former phrases. E



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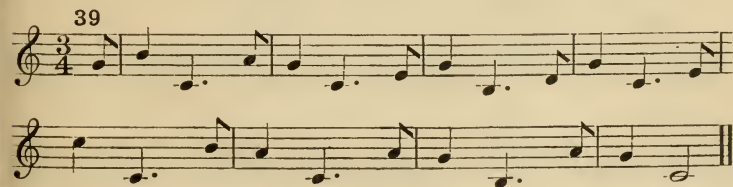
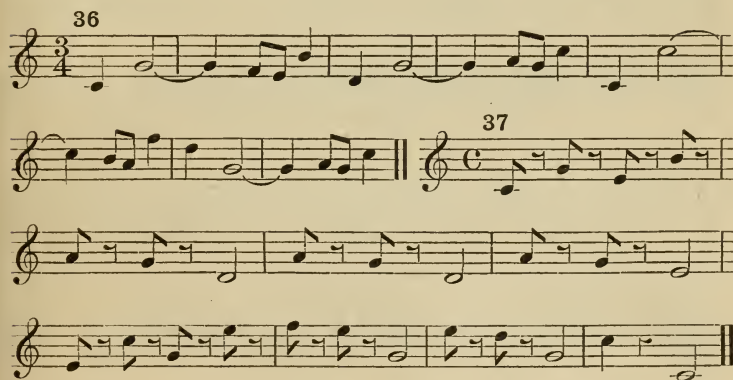
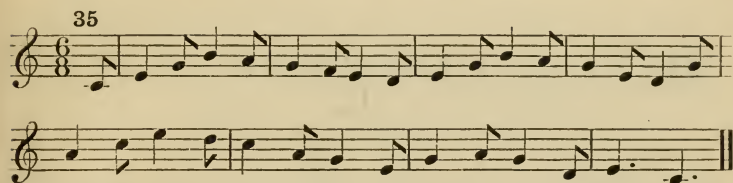
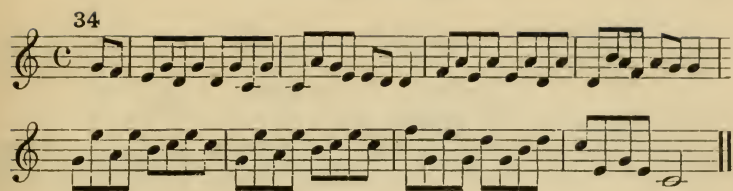
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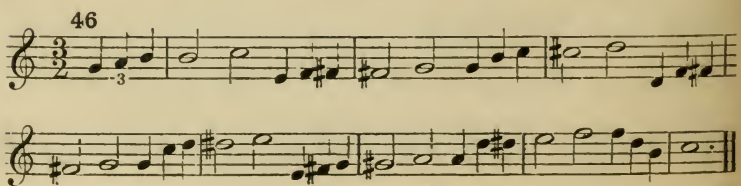
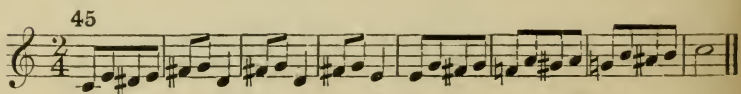
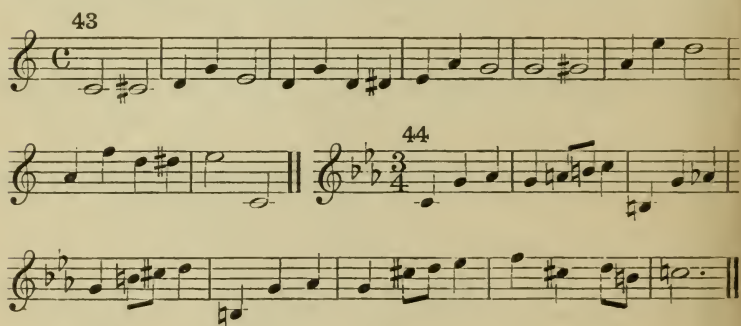
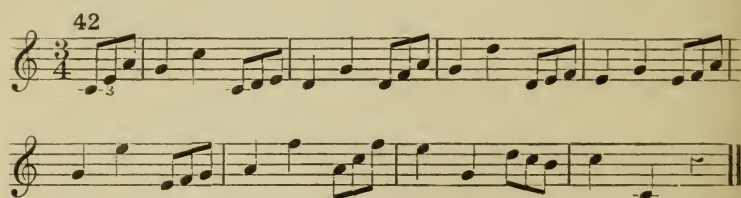
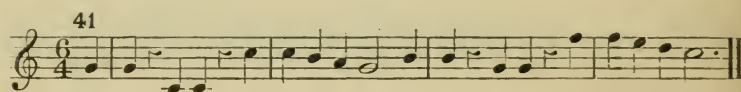
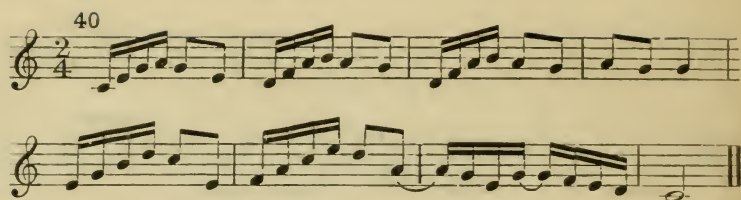
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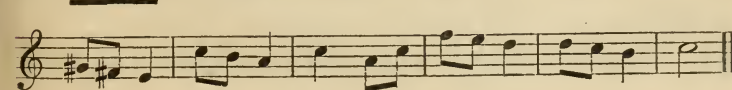
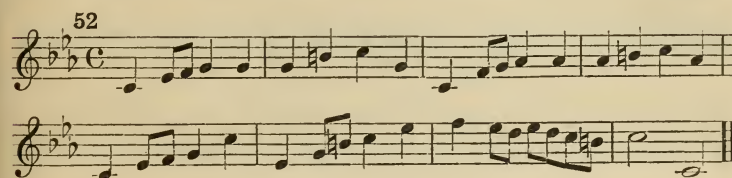
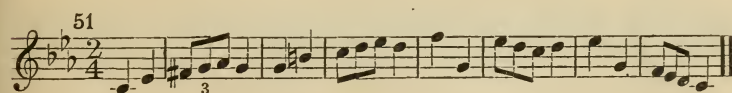
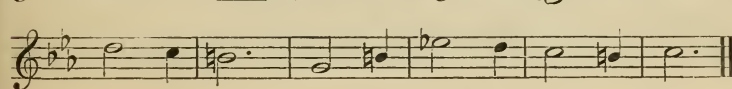
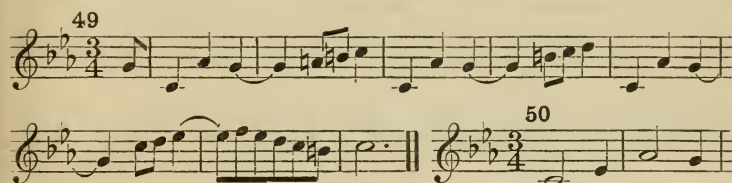
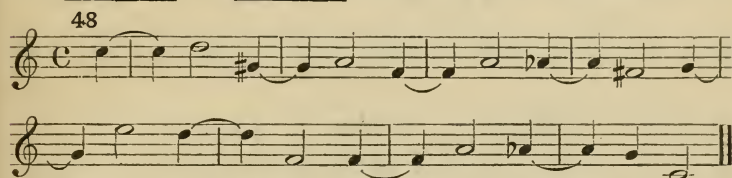
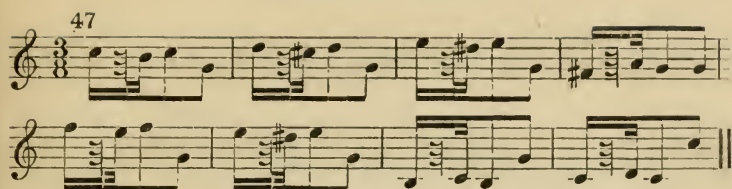
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The image displays seven musical exercises, numbered 27 through 33, arranged vertically. Each exercise is written on a single five-line staff. Exercise 27 is in 6/4 time and consists of a single line of music. Exercise 28 is in 2/4 time and consists of a single line of music. Exercise 29 is in 3/4 time and consists of a single line of music, featuring a triplet of eighth notes. Exercise 30 is in 2/8 time and consists of a single line of music. Exercise 31 is in 6/8 time and consists of a single line of music. Exercise 32 is in 3/4 time and consists of a single line of music. Exercise 33 is in common time (C) and consists of a single line of music. The notation includes various note values, rests, and bar lines, with some exercises ending with a double bar line and repeat dots.









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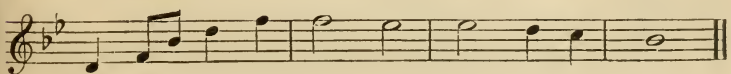
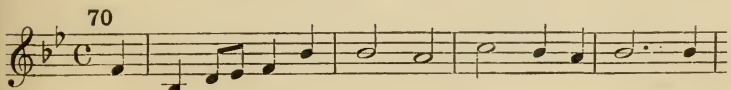
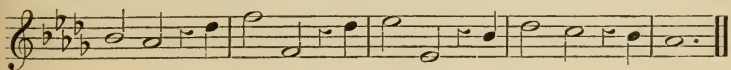
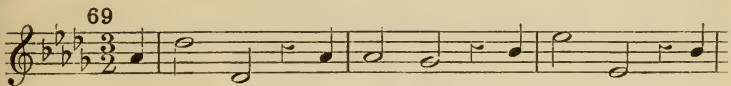
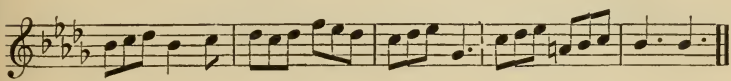
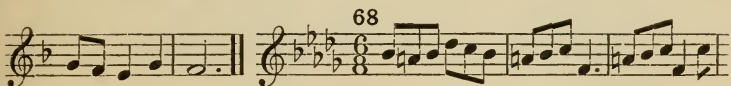
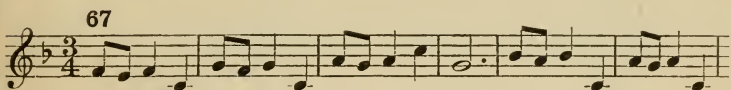
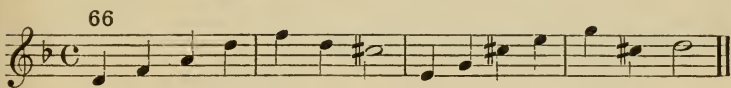
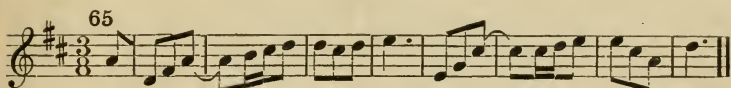
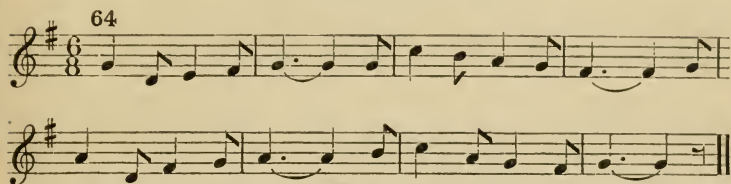
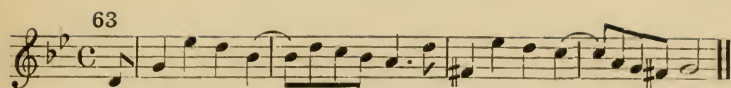
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## EXERCISE XII.

PHRASES, SECTIONS, AND PERIODS EXTRACTED FROM THE WORKS OF CLASSICAL COMPOSERS; MOTION; TRANSITION.

DEFINITION.—*Motion* governs time; every composition is characterized by a general motion of time indicative of a certain state of emotional life and expression. All the different shades of this inner emotional life are thus, in a general way, revealed by sounds regulated by motion; hence a great variety of motion-gradations. Each piece or part of a piece is, according to its emotional character, governed by a certain chief motion. These different gradations of motion are indicated by Italian words accepted in musical practice by long tradition. These words have a double meaning, viz.: time and emotional expression.

The chief gradations of motion are:—

|                              |                      |
|------------------------------|----------------------|
| <i>Largo</i> . . . . .       | Very slow.           |
| <i>Adagio</i> . . . . .      | Slow.                |
| <i>Lento</i> . . . . .       | Slow, lingering.     |
| <i>Larghetto</i> . . . . .   | Rather slow.         |
| <i>Andante</i> . . . . .     | Moderately slow.     |
| <i>Andantino</i> . . . . .   | Somewhat faster.*    |
| <i>Moderato</i> . . . . .    | Moderate.            |
| <i>Allegretto</i> . . . . .  | Rather lively.       |
| <i>Allegro</i> . . . . .     | Fast, cheerful.      |
| <i>Vivace</i> . . . . .      | Lively.              |
| <i>Presto</i> . . . . .      | Very quick.          |
| <i>Prestissimo</i> . . . . . | As fast as possible. |

There are subdivisions of all those separate grades of motion: these as well as special signs of expression and phrasing will find a place in the Second Part of this work.

DIRECTIONS.—Indicate the key of each of the following examples, and then let student find the pitch. Pay attention to the grade of motion governing each fragment. When this station of the course of dictation is reached, it will be easy, if desirable, to find in the works of good composers additional examples, viz.: motives, phrases and periods.

Students will also find it now very instructive by endeavouring to pick out by themselves, from compositions they are studying, distinct periods composed of eight or four measures, as the case may be, and to point out motives, phrases, sections and sequences.

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\* Some writers take this slower than *Andante*, but judging from the character of Mozart's and Beethoven's *Andantino*, it is decidedly faster than *Andante*.

REMARK.—A passage leading from one period to another is called *transition*.

Students will now be prepared to form periods with some previously dictated simple phrases. Sure progress and real understanding will be promoted by the continual exercise of your own ingenuity governed by rational rules deduced from acknowledged classical compositions.

## EXERCISES.

1 *Allegro.* 2 *Allegro.*

3 *Allegro.* 4 *Allegro.*

5 *Adagio.* 6 *Allegretto.*

7 *Allegro.* 8 *Allegro.*

9 *Presto.* 10 *Allegretto.*

11 *Adagio.* 12 *Allegro.*

13 *Allegro.*

14 *Andante.* 15 *Andante.*

16 *Allegro.*

17 *Adagio.* 18 *Prestissimo.*

19 *Andante.*

20 *Allegro.* 21 *Andante.*

22 *Moderato.*

23 *Andante.* 24 *Allegro.*

25 *Andante.*

26 *Allegretto.* 27

28 *Not fast.*

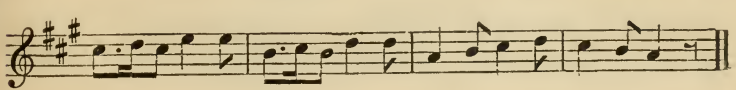
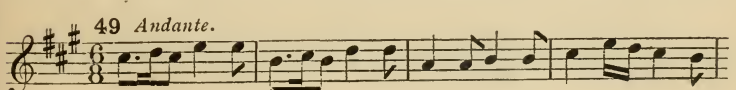
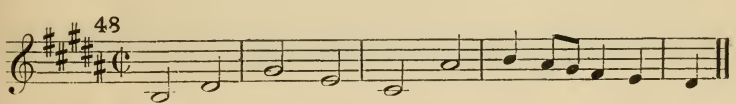
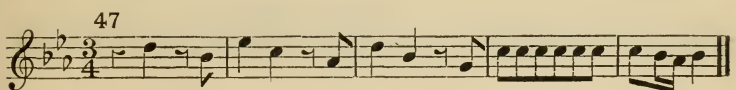
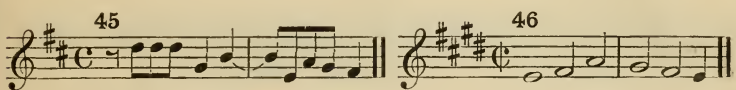
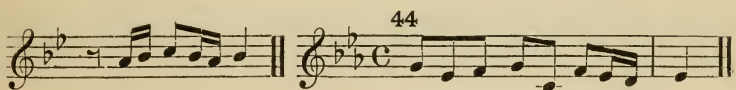
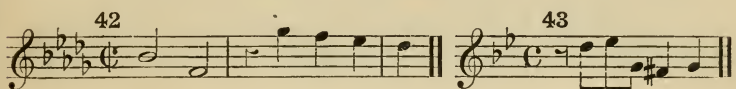
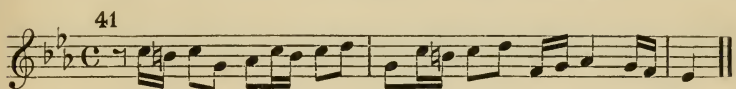
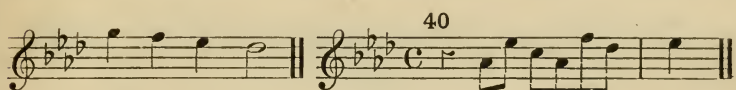
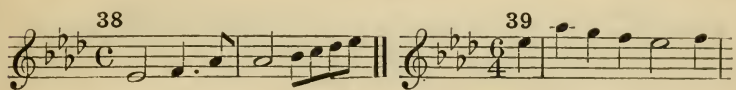
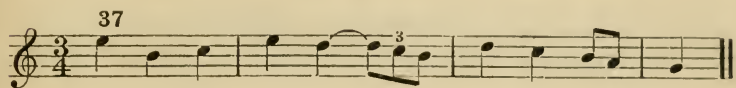
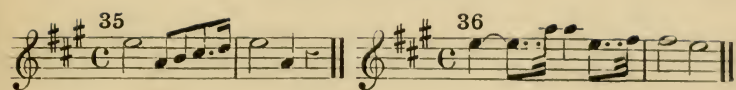
29 *Scherzando.*

30 *Allegro.*

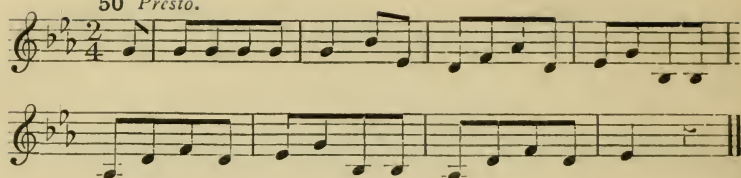
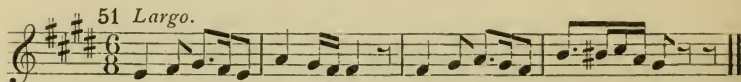
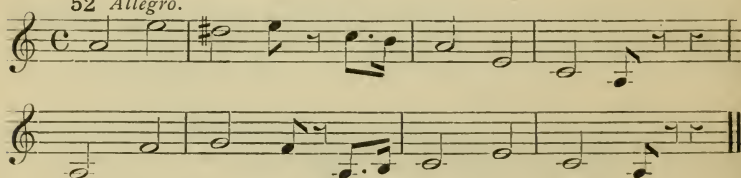
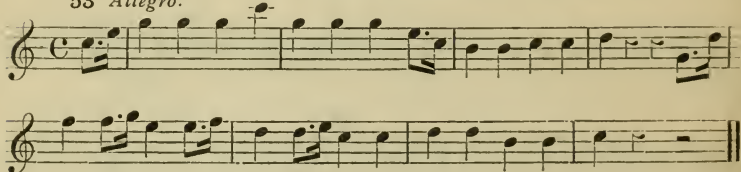
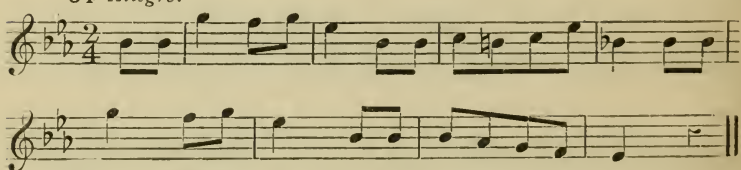
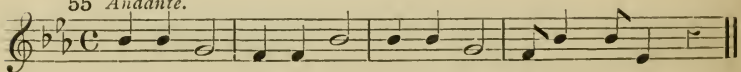
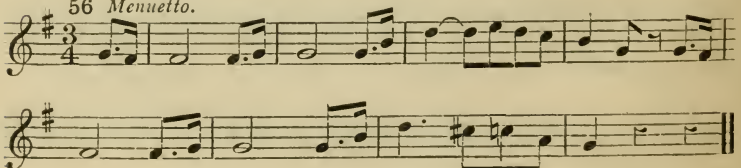
31 *Andante.* 32 *Andante.*

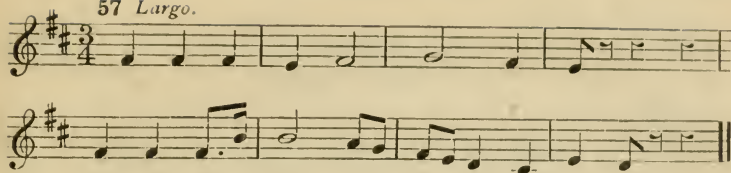
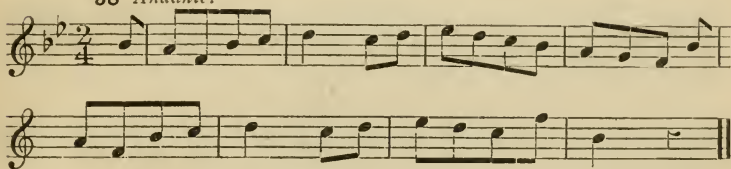
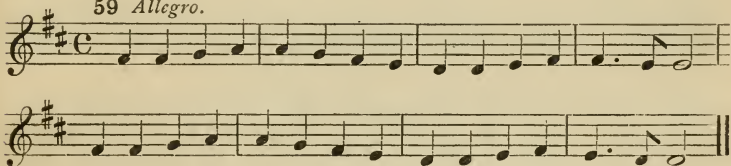
33 *Andante.* 34 *Slow.*



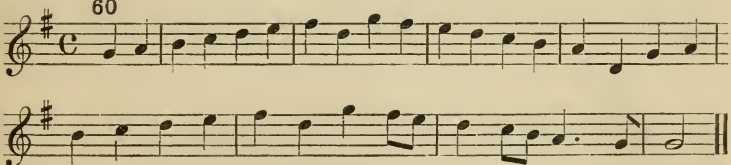




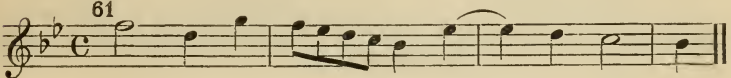
50 *Presto.*51 *Largo.*52 *Allegro.*53 *Allegro.*54 *Allegro.*55 *Andante.*56 *Menuetto.*

57 *Largo.*58 *Andante.*59 *Allegro.*

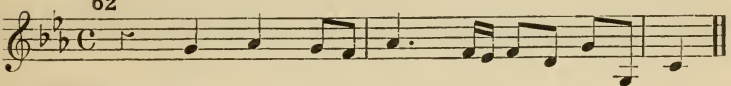
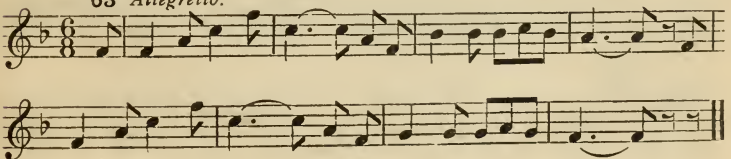
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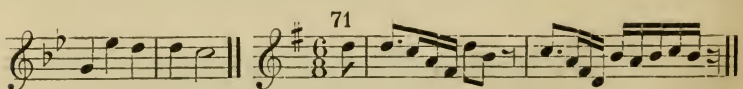
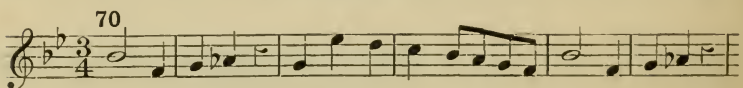
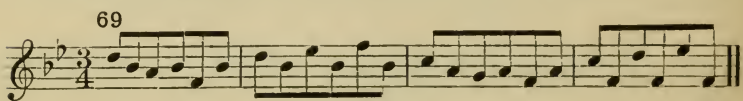
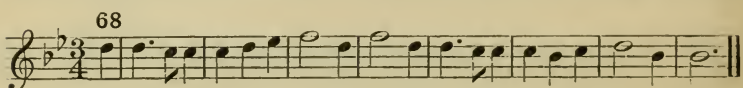
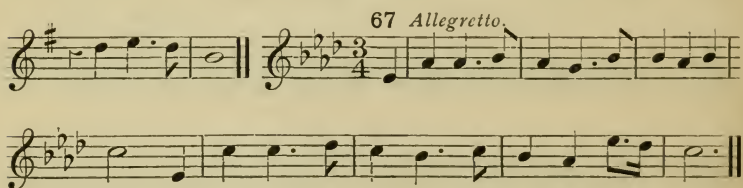
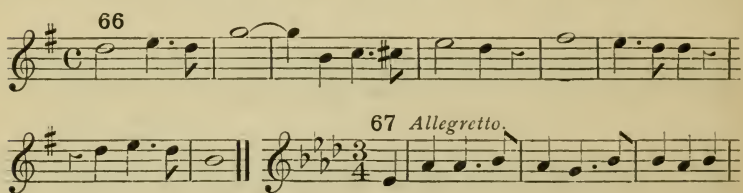
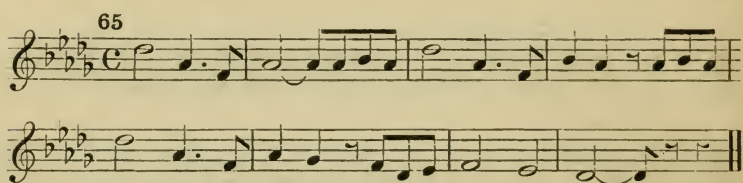
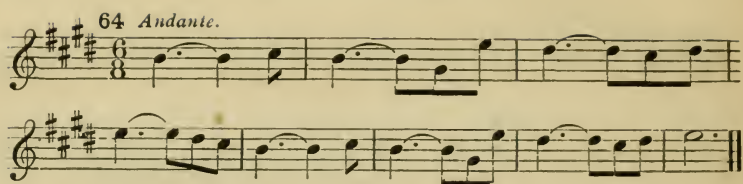


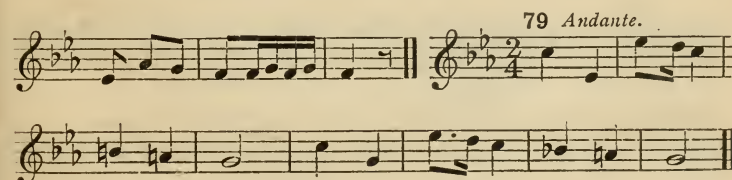
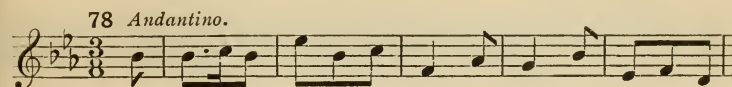
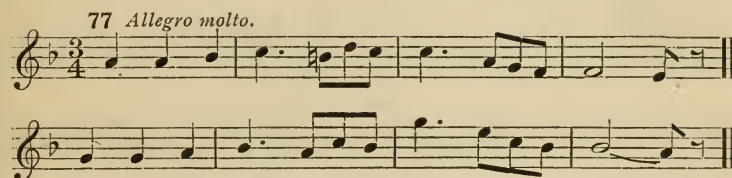
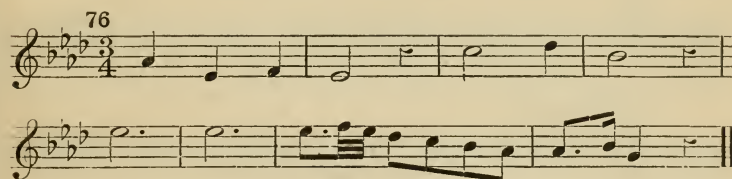
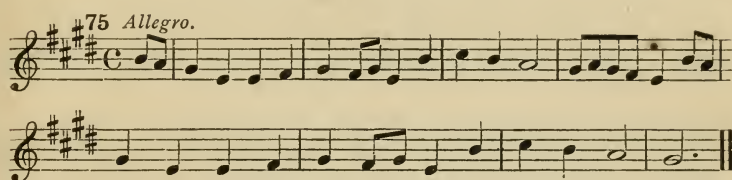
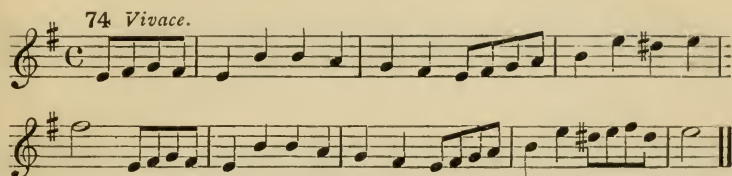
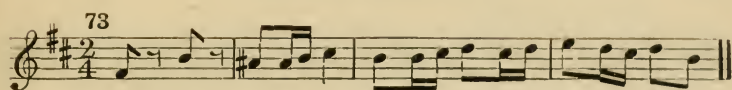
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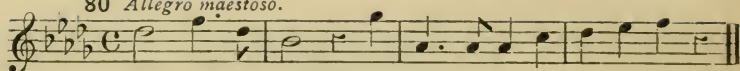
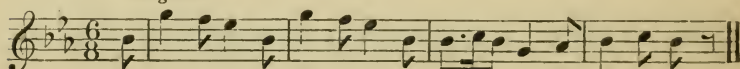
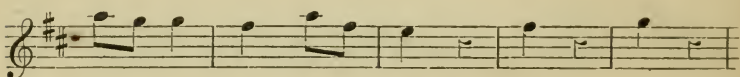
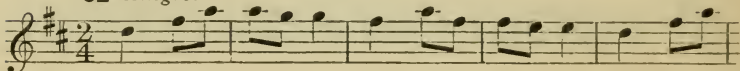
## 62

63 *Allegretto.*

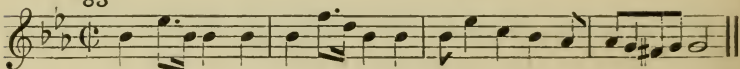
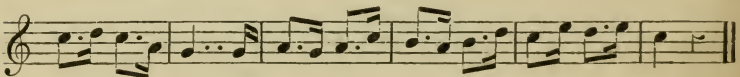
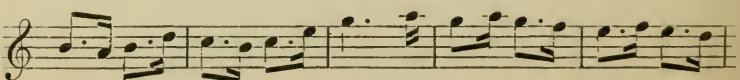
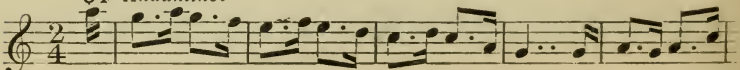
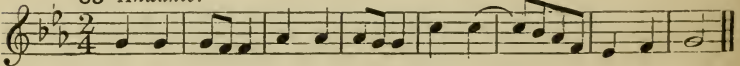




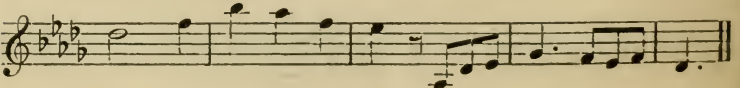
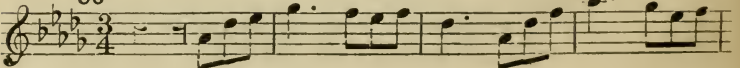


80 *Allegro maestoso.*81 *Allegretto.*82 *Allegro.*

## 83

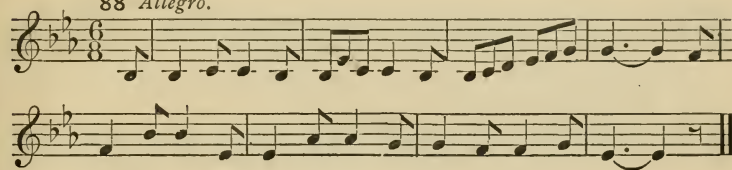
84 *Andantino.*85 *Andante.*

## 86





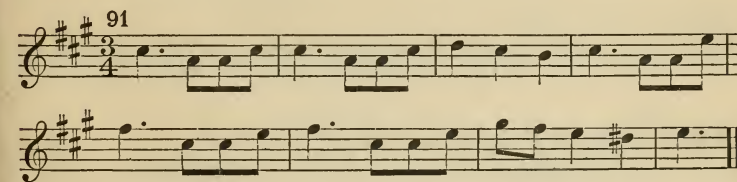
87

88 *Allegro.*89 *Andante.*

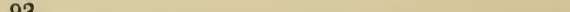
90



91

92 *Lento.*

93

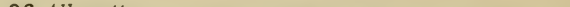


94 *Allegro.*

95 *Larghetto.*

A single staff of music in treble clef, key signature of one sharp (F#), and common time (C). The melody begins with a quarter rest, followed by a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piece concludes with a final whole note chord consisting of G4, B4, and D5.

96 *Allegretto.*

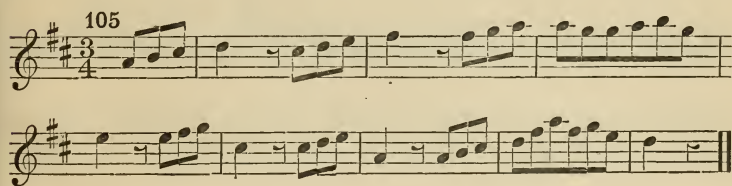
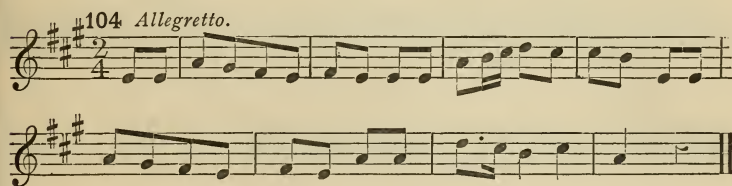
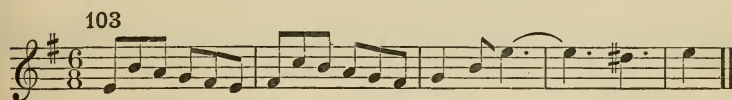
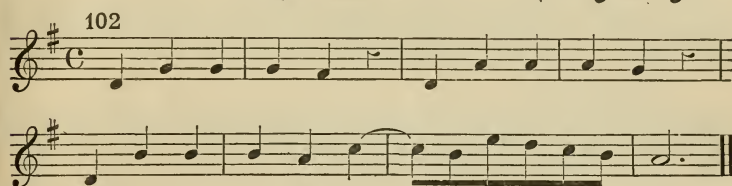
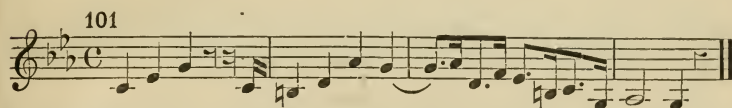
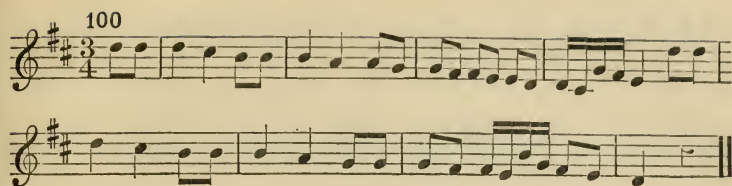


97 *Andante.*

98

99 "La Manon."

A single staff of music in treble clef, key of D major (two sharps), and 6/8 time. The melody consists of eighth and sixteenth notes, ending with a double bar line.



107

Exercise 107 consists of four measures of music in treble clef, key of D major (one sharp), and 3/4 time. The first measure begins with a repeat sign. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second measure contains: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The third measure contains: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The fourth measure contains: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

108 *Andante.*

Exercise 108 consists of two measures of music in treble clef, key of B-flat major (two flats), and 3/4 time. The first measure contains: B3 (half), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second measure contains: E4 (half), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

109 *Vivace.*

Exercise 109 consists of two measures of music in treble clef, key of D major (one sharp), and 6/8 time. The first measure contains: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second measure contains: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

110

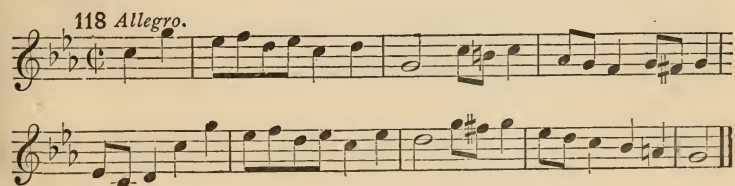
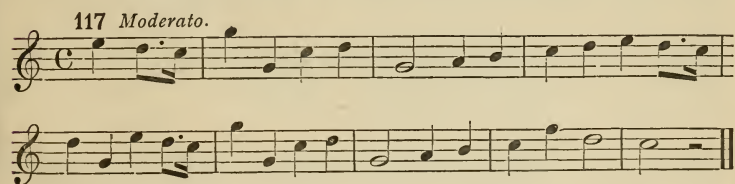
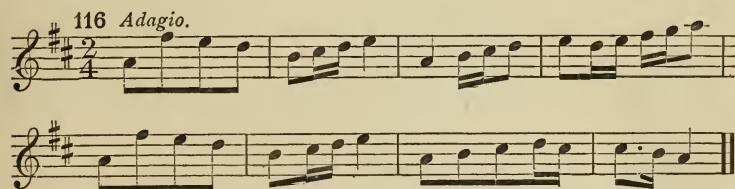
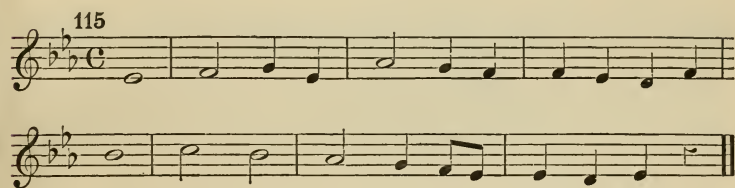
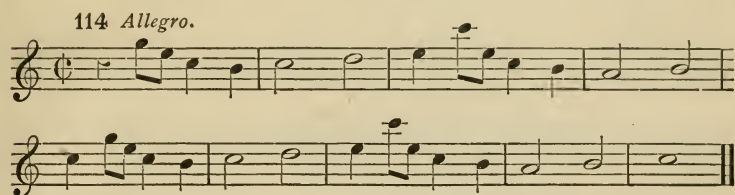
Exercise 110 consists of two measures of music in treble clef, key of B-flat major (two flats), and 3/4 time. The first measure contains: B3 (half), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second measure contains: E4 (half), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

111

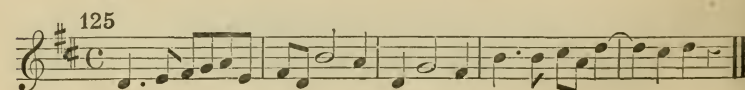
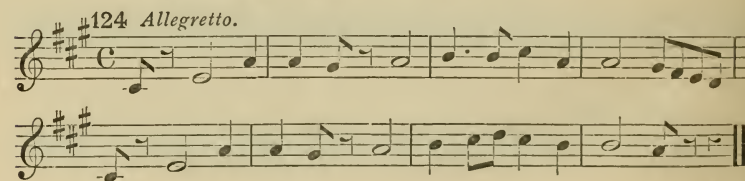
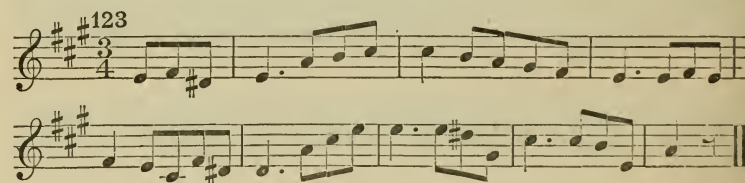
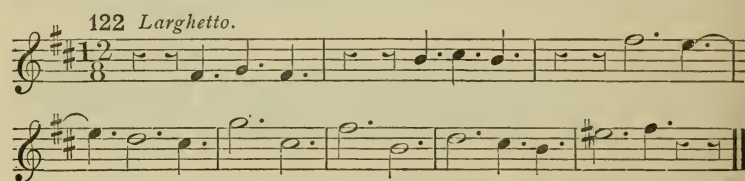
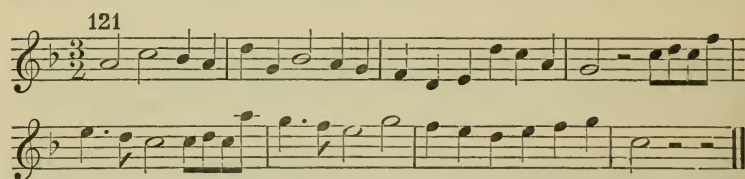
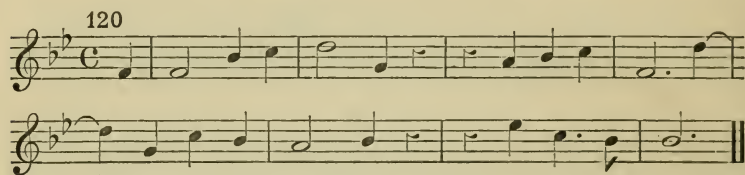
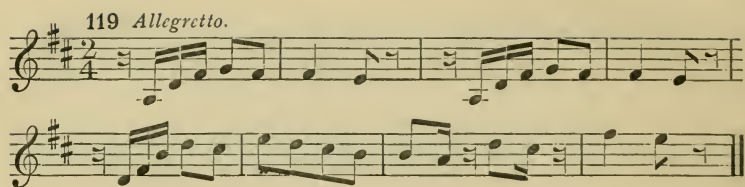
Exercise 111 consists of two measures of music in treble clef, key of D major (one sharp), and 3/4 time. The first measure contains: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second measure contains: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

112

Exercise 112 consists of two measures of music in treble clef, key of C major (no sharps or flats), and common time (C). The first measure contains: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second measure contains: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), ending with a double bar line.







LIST OF WORKS FROM WHICH THE FRAGMENTS  
OF EXERCISE XII. ARE TAKEN.

| Ex.     | TITLE OF WORK.  | COMPOSER.      | Ex. | TITLE OF WORK                           | COMPOSER.         |
|---------|---|----------------|-----|---|-------------------|
| 1.      | Sonata, No. 15  | ... Mozart.    | 49. | Sonata, No. 12                          | ... Mozart.       |
| 2.      | " No. 13  | ... "          | 50. | " No. 1                                 | ... Haydn.        |
| 3.      | " No. 8   | ... "          | 51. | Trio, Op. 1                             | ... Beethoven.    |
| 4.      | Rondo ...   | ... "          | 52. | Sonata, Op. 134                         | ... Schubert.     |
| 5.      | Fantasia ...  | ... "          | 53. | " No. 5                                 | ... Haydn.        |
| 6.      | Sonata, No. 4   | ... "          | 54. | Rondo ...                               | ... Clementi.     |
| 7.      | " No. 18  | ... "          | 55. | Sonata, Op. 27                          | ... Beethoven.    |
| 8.      | String Quartet in G   | ... "          | 56. | Sonata, Op. 49                          | ... "             |
| 9.      | Sonata, No. 7   | ... Haydn.     | 57. | " Op. 2, No. 2                          | ... "             |
| 10.     | " No. 10  | ... "          | 58. | Septet, Op. 20                          | ... "             |
| 11.     | " No. 1   | ... "          | 59. | Ninth Symphony                          | ... "             |
| 12.     | Symphony, No. 2   | ... "          | 60. | Gavotte                                 | ... Handel.       |
| 13.     | " No. 5   | ... "          | 61. | Subject of a Fugue                      | ... "             |
| 14.     | " No. 6   | ... "          | 62. | " "                                     | ... "             |
| 15.     | Sonata, Op. 49  | ... Beethoven. | 63. | Child's Song                            | ... Mozart.       |
| 16.     | " Op. 2, No. 1  | ... "          | 64. | " Oberon "                              | ... Weber.        |
| 17.     | " Op. 2, No. 3  | ... "          | 65. | " Faust "                               | ... Gounod.       |
| 18.     | " Op. 10  | ... "          | 66. | " Tannhäuser "                          | ... Wagner.       |
| 19.     | Bagatelle, Op. 33   | ... "          | 67. | Impromptu                               | ... Schubert.     |
| 20.     | Trio, Op. 1, No. 3  | ... "          | 68. | Valse ...                               | ... "             |
| 21.     | Thema, Op. 17   | Mendelssohn.   | 69. | Minuet                                  | ... Bach.         |
| 22.     | Lied ohne Worte, }  |                | 70. | "                                       | ... "             |
|         | Op. 19, No. 4 }   | "              | 71. | Gigue ...                               | ... "             |
| 23.     | " Op. 30, No. 1   | ... "          | 72. | Bourrée                                 | ... "             |
| 24.     | " Op. 38, No. 2   | ... "          | 73. | Echo                                    | ... "             |
| 25.     | " Op. 53, No. 1   | ... "          | 74. | Tambourin                               | ... Rameau.       |
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|         | Op. 66, No. 1 }   | Schumann.      | 77. | Caprice IV.                             | ... Müller, A. E. |
| 28.     | " No. 3   | ... "          | 78. | Sonata, Op. 41                          | ... Steibelt.     |
| 29.     | " No. 11  | ... "          | 79. | " Op. 39                                | ... Weber.        |
| 30.     | " No. 10  | ... "          | 80. | Caprice V.                              | ... Müller, A. E. |
| 31.     | " No. 19  | ... "          | 81. | Sonata, E♭ Major                        | ... Cramer.       |
| 32.     | " No. 28  | ... "          | 82. | " Op. 22                                | ... Clementi.     |
| 33.     | Overture, "Paradise<br>and the Peri" }                      | "              | 83. | Andante                                 | ... Bach, J. Ch.  |
| 34.     | Warum, Op. 12   | ... "          | 84. | Gipsy Sonata                            | ... Löwe.         |
| 35.     | "Lohengrin"   | ... Wagner.    | 85. | Suite, Op. 31                           | ... Bargiel.      |
| 36.     | "   | ... "          | 86. | Sonata, Op. 5                           | ... Brahms.       |
| 37.     | "Meistersinger"   | ... "          | 87. | " Op. 41                                | ... Rubinstein.   |
| 38, 39. | "Parsifal"  | ... "          | 88. | Jagdlied, Op. 77                        | ... Reinecke.     |
| 40.     | Fugue subject from<br>the Well-Tempered<br>Clavichord ... } | Bach.          | 89. | Tema, Op. 17                            | ... Kiel.         |
| 41.     | "   | ... "          | 90. | Walzer, Op. 39                          | ... Brahms.       |
| 42.     | "   | ... "          | 91. | "                                       | ... "             |
| 43.     | "   | ... "          | 92. | Serenade, Op. 35                        | ... Jadassohn.    |
| 44.     | "   | ... "          | 93. | Subject of a Fugue                      | Mendelssohn.      |
| 45.     | "   | ... "          | 94. | Serenade, Op. 35                        | ... Jadassohn.    |
| 46.     | "   | ... "          | 95. | Fantasie-Stück, Op. 2                   | Saron.            |
| 47.     | "   | ... "          | 96. | Harmonies Poétiques<br>et Religieuses } | Liszt.            |
| 48.     | "   | ... "          | 97. | "                                       | ... "             |
|         |   |                | 98. | Fanfare                                 | ... Couperin      |
|         |   |                | 99. | La Manon                                | ... "             |

| Ex.  | TITLE OF WORK.                 | COMPOSER.      | Ex.  | TITLE OF WORK.                           | COMPOSER     |
|------|--------------------------------|----------------|------|--|--------------|
| 100. | Rondo ...                      | Bach, Ph. E.   | 115. | Mass in E Flat ...                       | Novello, E.  |
| 101. | Sonata in C Minor              | "              | 116. | Short and Easy }<br>Pieces for the Organ | Smart, H.    |
| 102. | Minuet ...                     | "              | 117. | Postlude ...                             | "            |
| 103. | Gigue ...                      | "              | 118. | Gavotte ...                              | Saint Saëns. |
| 104. | Rondo ...                      | ...Beethoven.  | 119. | Allegretto grazioso ...                  | Tours, B.    |
| 105. | Ländlercher Tanz ...           | "              | 120. | Anthem ...                               | Macfarren.   |
| 106. | " " ...                        | "              | 121. | Pieces for the Organ }<br>Op. 22         | Gade.        |
| 107. | " " ...                        | "              | 122. | Voluntary ...                            | Calkin.      |
| 108. | "The May Queen" Bennett, W. S. |                | 123. | Sonata in D Major ...                    | Schubert.    |
| 109. | " " ...                        | "              | 124. | " Op. 164 ...                            | "            |
| 110. | " " ...                        | "              | 125. | Chorus from the<br>"Messiah" }           | Handel.      |
| 111. | Lilliburlero ...               | ...Purcell, H. |      |  |              |
| 112. | Rigadoon ...                   | "              |      |  |              |
| 113. | Gavot... ...                   | ... Dr. Blow.  |      |  |              |
| 114. | Sonata ...                     | ... Scarlatti. |      |  |              |

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| W. CROTCH.                                     |     | s. d. |
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| PALESTINE ... ..                               | ... | 3 0   |
| W. H. CUMMINGS.                                |     |       |
| THE FAIRY RING ... ..                          | ... | 2 6   |
| W. G. CUSINS.                                  |     |       |
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| P. H. DIEMER.                                  |     |       |
| BETHANY ... ..                                 | ... | 4 0   |
| M. E. DOORLY.                                  |     |       |
| LAZARUS ... ..                                 | ... | 2 6   |
| ANTONÍN DVOŘÁK.                                |     |       |
| ST. LUDMILA ... ..                             | ... | 5 0   |
| DITTO (GERMAN AND BOHEMIAN WORDS) ... ..       | ... | 8 0   |
| THE SPECTRE'S BRIDE ... ..                     | ... | 3 0   |
| DITTO (GERMAN AND BOHEMIAN WORDS) ... ..       | ... | 6 0   |
| STABAT MATER ... ..                            | ... | 2 6   |
| PATRIOTIC HYMN ... ..                          | ... | 1 6   |
| DITTO (GERMAN AND BOHEMIAN WORDS) ... ..       | ... | 3 0   |
| A. E. DYER.                                    |     |       |
| SALVATOR MUNDI ... ..                          | ... | 2 6   |
| HENRY FARMER.                                  |     |       |
| MASS IN B FLAT (LATIN AND ENGLISH) ... ..      | ... | 2 0   |
| MYLES B. FOSTER.                               |     |       |
| THE ANGELS OF THE BELLS (FEMALE VOICES) ... .. | ... | 1 6   |
| THE BONNIE FISHWIVES (ditto) ... ..            | ... | 2 6   |
| THE LADY OF THE ISLES ... ..                   | ... | 1 6   |
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| ERL-KING'S DAUGHTER (SOL-FA, 9d.) ... ..       | ... | 1 0   |
| ZION ... ..                                    | ... | 1 0   |
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| COLUMBUS (MALE VOICES) ... ..                  | ... | 2 6   |
| G. GARRETT.                                    |     |       |
| THE SHUNAMMITE ... ..                          | ... | 3 0   |
| A. R. GAUL.                                    |     |       |
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| FR. GERNESHEIM.                                |     |       |
| SALAMIS. A TRIUMPH SONG (MALE VOICES) ... ..   | ... | 1 6   |
| F. E. GLADSTONE.                               |     |       |
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| GLUCK.   |     |       |
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| THE WATER-LILY (MALE VOICES) ... ..            | ... | 1 6   |

| CH. GOUNOD.  |     | s. d. |
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| GALLIA (SOL-FA, 4d.) ... ..                                      | ... | 1 0   |
| C. H. GRAUN.   |     |       |
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| SEMELE ... ..  | ... | 3 0   |
| THE PASSION ... ..   | ... | 3 0   |
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| ALEXANDER BALUS ... ..   | ... | 3 0   |
| HERCULES ... ..  | ... | 3 0   |
| ATHALIAH ... ..  | ... | 3 0   |
| ESTHER ... ..  | ... | 3 0   |
| SUSANNA ... ..   | ... | 3 0   |
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| JEPHTHA ... ..   | ... | 2 0   |
| JOSHUA ... ..  | ... | 2 0   |
| DEBORAH ... ..   | ... | 2 0   |
| SAUL ... ..  | ... | 2 0   |
| CHANDOS TE DEUM ... ..   | ... | 1 0   |
| DETTINGEN TE DEUM ... ..   | ... | 1 0   |
| UTRECHT JUBILATE ... ..  | ... | 1 0   |
| O PRAISE THE LORD WITH ONE CONSENT (SIXTH CHANDOS ANTHEM) ... .. | ... | 1 0   |
| CORONATION AND FUNERAL ANTHEMS. Cloth ... ..                     | ... | 5 0   |
| Or, singly:  |     |       |
| THE KING SHALL REJOICE ... ..                                    | ... | 0 8   |
| ZADOK THE PRIEST ... ..  | ... | 0 3   |
| MY HEART IS INDITING ... ..                                      | ... | 0 8   |
| LET THY HAND BE STRENGTHENED ... ..                              | ... | 0 6   |
| THE WAY OF ZION ... ..   | ... | 1 0   |
| ALEXANDER'S FEAST ... ..   | ... | 2 0   |
| ACIS AND GALATEA ... ..  | ... | 1 0   |
| DITTO, NEW EDITION, EDITED BY J. BARNBY ... ..                   | ... | 1 0   |
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| DITTO (LATIN AND ENGLISH) ... ..                                 | ... | 1 0   |
| SECOND MASS IN C (LATIN) ... ..                                  | ... | 1 0   |
| THIRD MASS (IMPERIAL) (LATIN AND ENGLISH) ... ..                 | ... | 1 0   |
| DITTO (LATIN) ... ..   | ... | 1 0   |
| SIXTEENTH MASS (LATIN) ... ..                                    | ... | 1 6   |
| THE PASSION; OR, SEVEN LAST WORDS ... ..                         | ... | 2 0   |
| TE DEUM (ENGLISH AND LATIN) ... ..                               | ... | 1 0   |
| INSANÆ ET VANÆ CURÆ, DITTO ... ..                                | ... | 0 4   |



# ORATORIOS, &c.—Continued.

| EDWARD HECHT.                           |     | s. | d. |
|---|-----|----|----|
| ERIC THE DANE ... ..                    | ... | 3  | 0  |
| O MAY I JOIN THE CHOIR INVISIBLE ... .. | ... | 1  | 0  |

| GEORGE HENSCHEL.                   |     | s. | d. |
|------------------------------------|-----|----|----|
| OUT OF DARKNESS (PSALM 130) ... .. | ... | 2  | 6  |

| HENRY HILES.          |     | s. | d. |
|-----------------------|-----|----|----|
| FAYRE PASTOREL ... .. | ... | 6  | 6  |
| THE CRUSADERS ... ..  | ... | 2  | 6  |

| FERDINAND HILLER.         |     | s. | d. |
|---------------------------|-----|----|----|
| NALA AND DAMAYANTI ... .. | ... | 4  | 0  |
| A SONG OF VICTORY ... ..  | ... | 1  | 0  |

| HEINRICH HOFMANN.                        |     | s. | d. |
|--|-----|----|----|
| FAIR MELUSINA ... ..                     | ... | 2  | 0  |
| CINDERELLA ... ..                        | ... | 4  | 0  |
| SONG OF THE NORNS (FEMALE VOICES) ... .. | ... | 1  | 0  |

| HUMMEL.                               |     | s. | d. |
|---------------------------------------|-----|----|----|
| FIRST MASS IN B FLAT ... ..           | ... | 1  | 0  |
| COMMUNION SERVICE, DITTO ... ..       | ... | 2  | 0  |
| SECOND MASS IN E FLAT ... ..          | ... | 1  | 0  |
| COMMUNION SERVICE, DITTO ... ..       | ... | 2  | 0  |
| THIRD MASS IN D ... ..                | ... | 1  | 0  |
| COMMUNION SERVICE, DITTO ... ..       | ... | 2  | 0  |
| ALMA VIRGO (LATIN AND ENGLISH) ... .. | ... | 0  | 4  |
| QUOD IN ORBE (DITTO) ... ..           | ... | 0  | 4  |

| F. ILIFFE.                 |     | s. | d. |
|----------------------------|-----|----|----|
| ST. JOHN THE DIVINE ... .. | ... | 1  | 0  |

| W. JACKSON.     |     | s. | d. |
|-----------------|-----|----|----|
| THE YEAR ... .. | ... | 2  | 0  |

| A. JENSEN.                 |     | s. | d. |
|----------------------------|-----|----|----|
| THE FEAST OF ADONIS ... .. | ... | 1  | 0  |

| C. WARWICK JORDAN.                 |     | s. | d. |
|------------------------------------|-----|----|----|
| BLOW YE THE TRUMPET IN ZION ... .. | ... | 1  | 6  |

| J. KINROSS.                                |     | s. | d. |
|--|-----|----|----|
| SONGS IN A VINEYARD (FEMALE VOICES) ... .. | ... | 2  | 6  |
| DITTO, SOL-FA ... ..                       | ... | 0  | 6  |

| H. LAHEE.                                  |     | s. | d. |
|--|-----|----|----|
| THE SLEEPING BEAUTY (FEMALE VOICES) ... .. | ... | 2  | 6  |
| DITTO, SOL-FA ... ..                       | ... | 0  | 6  |

| LEONARDO LEO.        |     | s. | d. |
|----------------------|-----|----|----|
| DIXIT DOMINUS ... .. | ... | 1  | 0  |

| H. LESLIE.                      |     | s. | d. |
|---------------------------------|-----|----|----|
| THE FIRST CHRISTMAS MORN ... .. | ... | 2  | 6  |

| F. LISZT.                          |     | s. | d. |
|------------------------------------|-----|----|----|
| THE LEGEND OF ST. ELIZABETH ... .. | ... | 3  | 0  |

| C. H. LLOYD.                              |     | s. | d. |
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| ALCESTIS ... ..                           | ... | 3  | 0  |
| ANDROMEDA ... ..                          | ... | 3  | 0  |
| HERO AND LEANDER... ..                    | ... | 1  | 6  |
| THE SONG OF BALDER ... ..                 | ... | 1  | 0  |
| THE LONGBEARDS' SAGA (MALE VOICES) ... .. | ... | 1  | 6  |

| W. H. LONGHURST.        |     | s. | d. |
|-------------------------|-----|----|----|
| THE VILLAGE FAIR ... .. | ... | 2  | 0  |

| G. A. MACFARREN.                            |     | s. | d. |
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| THE SOLDIER'S LEGACY (OPERETTA) ... ..      | ... | 6  | 0  |
| OUTWARD BOUND ... ..                        | ... | 1  | 0  |

| A. C. MACKENZIE.                        |     | s. | d. |
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| THE STORY OF SAYID ... ..               | ... | 3  | 0  |
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| THE BRIDE (SOL-FA, 8d.) ... ..          | ... | 1  | 0  |
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| JUBILEE ODE ... ..                      | ... | 2  | 6  |

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| ST. PAUL (SOL-FA, 1s. 4d.) ... ..   | ... | 2  | 0  |
| HYMN OF PRAISE (LOBGESANG) (SOL-FA, 1s.) ... ..                                   | ... | 1  | 0  |
| AS THE HART PANTS (PSALM 42) ... ..   | ... | 1  | 0  |
| COME, LET US SING (PSALM 95) ... ..   | ... | 1  | 0  |
| WHEN ISRAEL OUT OF EGYPT CAME (SOL-FA, gd.) ... ..                                | ... | 1  | 0  |
| NOT UNTO US, O LORD (PSALM 115) ... ..  | ... | 1  | 0  |
| LORD, HOW LONG WILT THOU FORGET ME ... ..   | ... | 1  | 0  |
| DITTO, SOL-FA ... ..  | ... | 0  | 4  |
| HEAR MY PRAYER (S. SOLO AND CHOR.) ... ..   | ... | 1  | 0  |
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| LAUDA SION (PRAISE JEHOVAH) (SOL-FA, gd.) ... ..                                  | ... | 2  | 0  |
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| FESTGESANG (HYMNS OF PRAISE) ... ..   | ... | 1  | 0  |
| DITTO (MALE VOICES) ... ..  | ... | 1  | 0  |
| CHRISTUS (SOL-FA, 6d.) ... ..   | ... | 1  | 0  |
| THREE MOTETS FOR FEMALE VOICES ... ..   | ... | 1  | 0  |
| SON AND STRANGER (OPERETTA) ... ..  | ... | 4  | 0  |
| LORELEY (SOL-FA, 6d.) ... ..  | ... | 1  | 0  |
| ŒDIPUS AT COLONOS (MALE VOICES) ... ..  | ... | 3  | 0  |
| TO THE SONS OF ART (MALE VOICES) ... ..   | ... | 1  | 0  |
| DITTO, SOL-FA ... ..  | ... | 0  | 3  |
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| ABRAHAM ... .. | ... | 3  | 0  |

| MOZART.   |     | s. | d. |
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| KING THAMOS ... ..                                  | ... | 1  | 0  |
| FIRST MASS (LATIN AND ENGLISH) ... ..               | ... | 1  | 0  |
| SEVENTH MASS IN B FLAT ... ..                       | ... | 1  | 0  |
| COMMUNION SERVICE IN B FLAT, DITTO ... ..           | ... | 1  | 6  |
| TWELFTH MASS (LATIN) ... ..                         | ... | 1  | 0  |
| DITTO (LATIN AND ENGLISH) (SOL-FA, gd.) ... ..      | ... | 1  | 0  |
| REQUIEM MASS ... ..                                 | ... | 1  | 0  |
| DITTO (LATIN AND ENGLISH) ... ..                    | ... | 1  | 0  |
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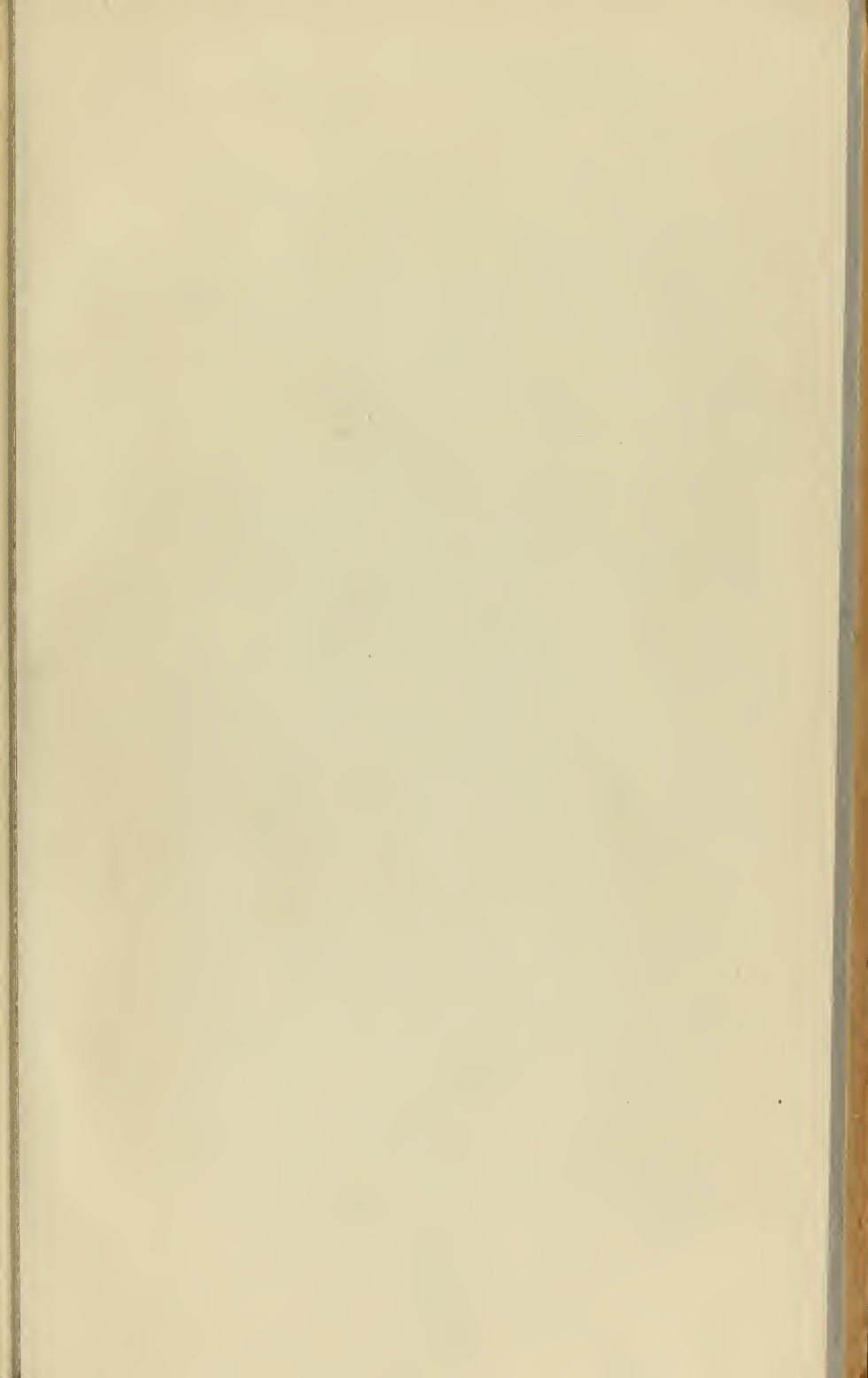
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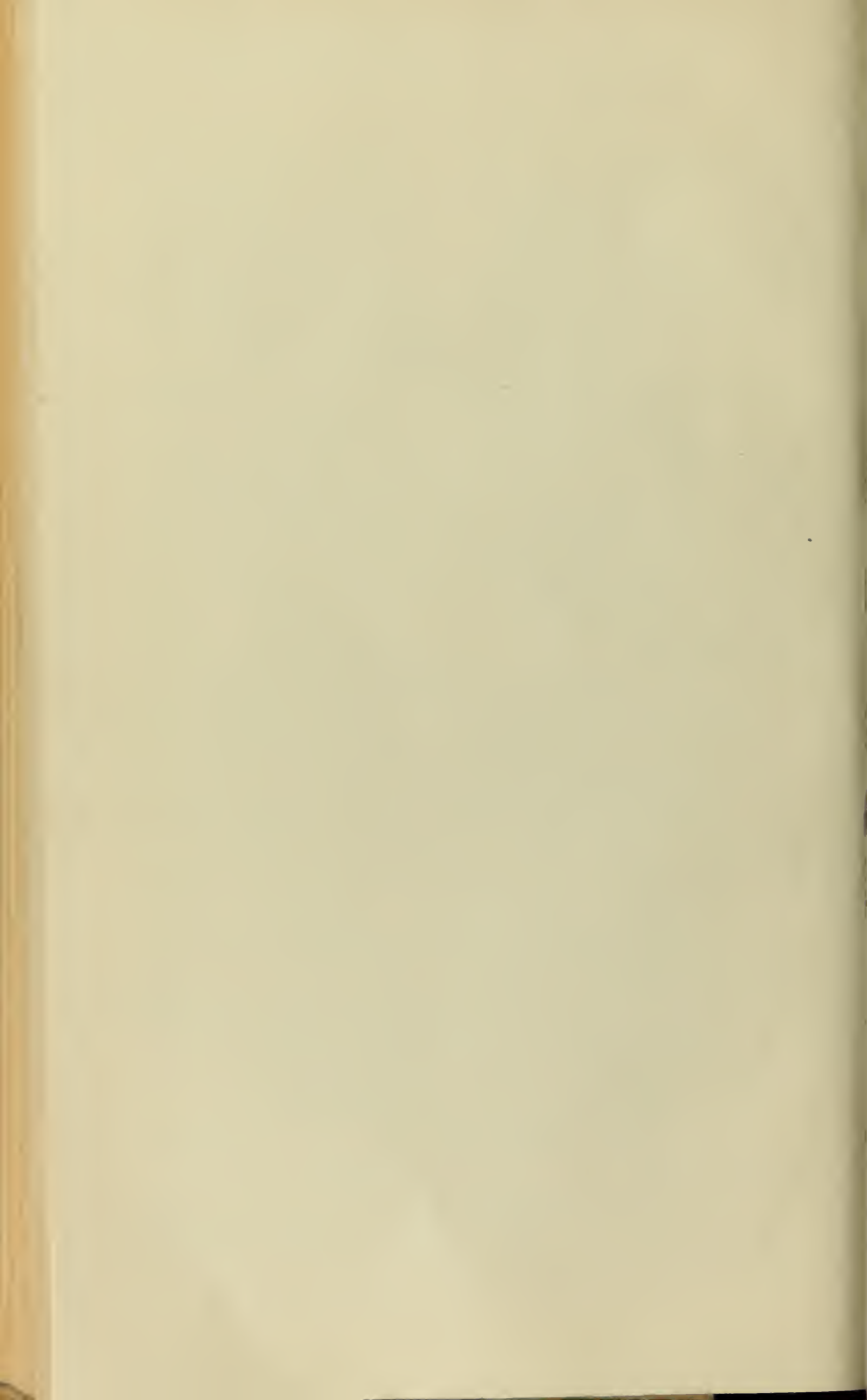
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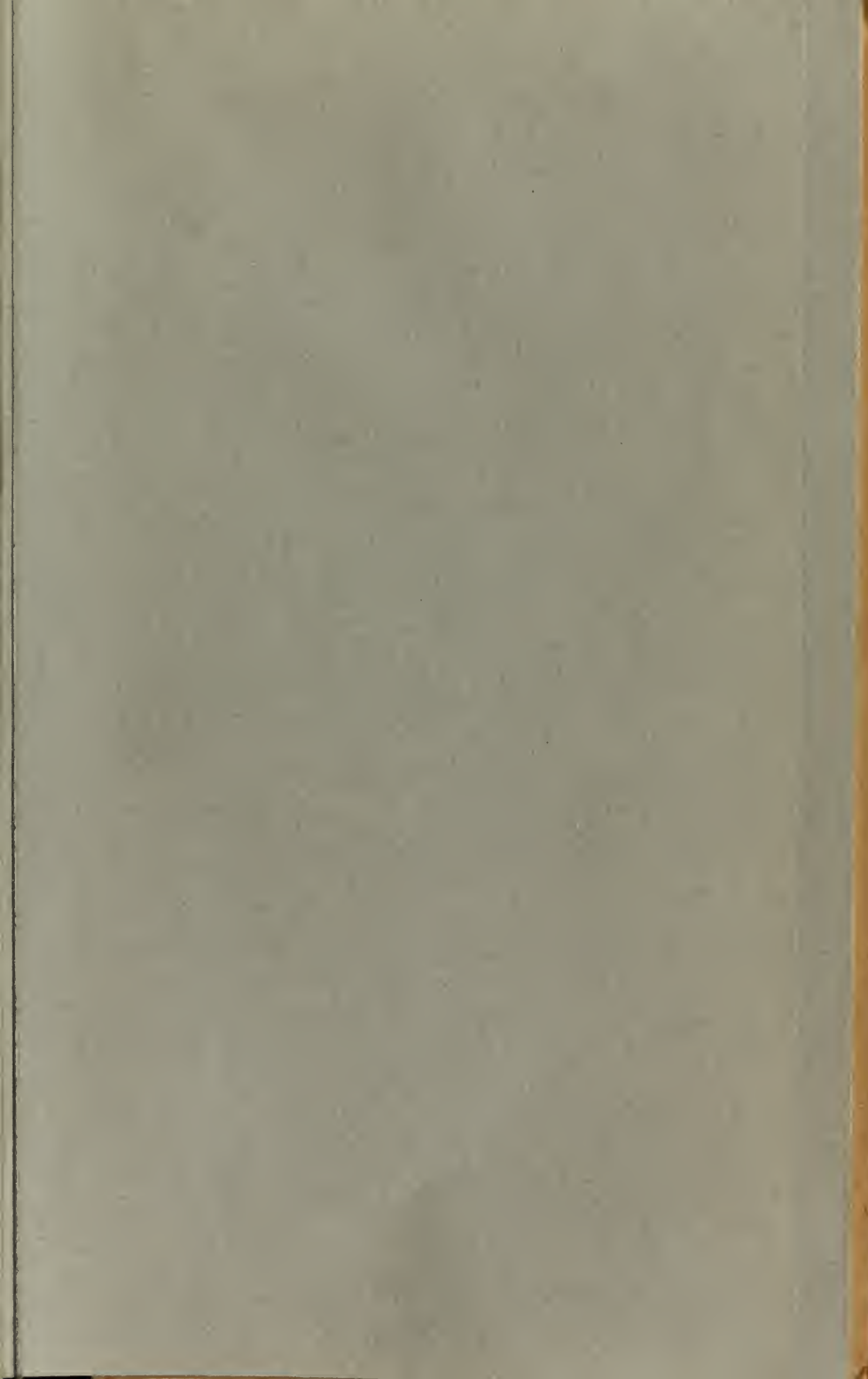
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